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ABSTRACT

Through the use of black and white photographs and drawings interspersed with narrative, this text attempts to foster awareness and appreciation of art in the life of the Lakota Indians. The concepts of space and mass are illustrated. The result of combining masses and spaces into various forms of sculpture (bas relief, monolithic, mobile, stabile, assemblage) through the techniques of carving, modeling, or constructing is described. Although the Lakota did not make sculptures as we know them today, they did construct and carve three dimensional forms used for everyday living and beautified them with color, feathers, shells, porcupine quills, beads, or hair. The construction, significance, and evolution of the tipi, warbonnet, head roach, dance bustle, pipe, horn spoon, and wooden bowl are described and illustrated. (NEC)

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ART & INDIAN CHILDREN OF THE DAKOTAS

SERIES NUMBER TWO - AN INTRODUCTION TO ART & OTHER IDEAS

RC 011904

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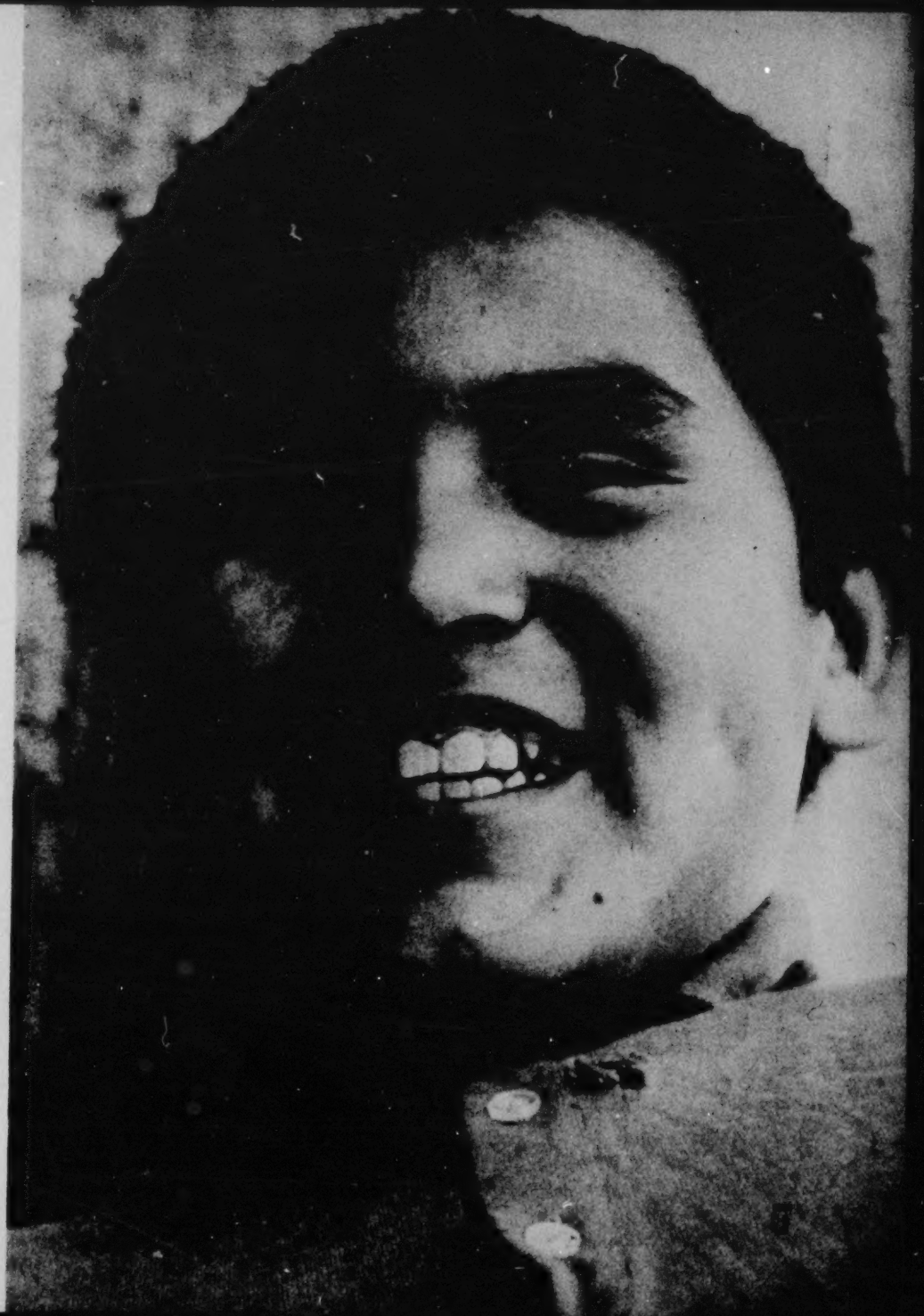
1974



ART & INDIAN CHILDREN OF THE DAKOTAS

SERIES NUMBER TWO - AN INTRODUCTION TO ART & OTHER IDEAS

Art And Indian Children Of The Dakotas, An Introduction To Art And Other Ideas, Series Two is part two of a bicultural educational series designed and produced especially for use in Aberdeen Area Schools with predominently western Sioux populations. The series does, however, have educational import for children and teachers everywhere who have an interest in the art and culture of the western Sioux.

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Before anyone can really appreciate something he has to know about it. We can know things by using our senses.

SENSES?

Did you ever hear anyone say:

Use your senses.

or

Don't you have any sense?

or

He doesn't have any sense at all.

or

She is finally coming to her senses.

Used in these ways, sense means almost the same as smart. Another word for smart is INTELLIGENT. A person who is very intelligent is sometimes called WISE. Long ago old people were wise. Are old people wise today?

A wise person is one who has a lot of sense and uses it.

He is a very SENSIBLE person.

Do you have sense?

Pg 4 blank page.

Now. . . what do we mean when we say sense? What do we mean when we say we learn by using our senses?

It has been said that we have five senses.

5 OF THEM

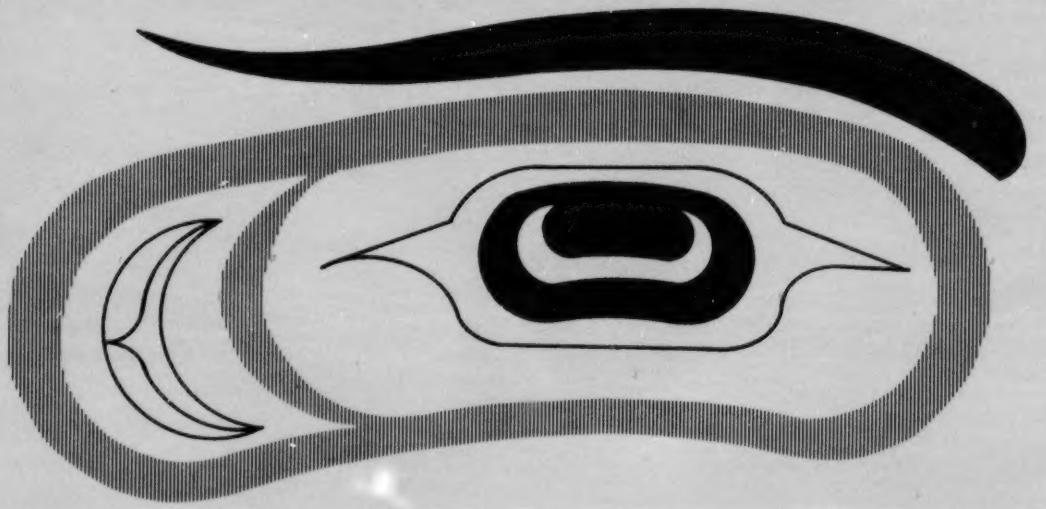
HEARING

We can hear things with our ears.

This is called the sense of hearing.

SIGHT

We can see with our eyes. This is called the sense of sight.



TASTE

We can taste with our tongue and know if something is sweet, sour, salty or bitter. This is called the sense of taste.

TOUCH

We can feel things with our bodies.

This is called the sense of touch.

SMELL

One can smell with his nose.

This is called the sense of smell.

The symbols on these pages are the ways other Indians from the Northwest Coast drew, carved and painted ears, eyes, hands, noses and mouths.

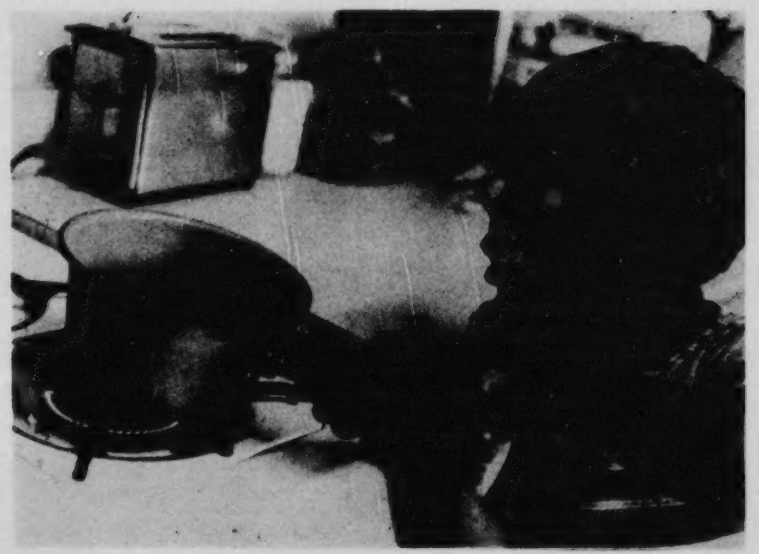
We use our senses to receive messages from the world around us. The messages we receive are things our senses tell us. For example:

Our sense of touch tells us if something is hot, warm, cool or cold.

Our eyes can see many things so we can know where we are, where we are going and what may be in our way.

Our sense of hearing makes it possible to talk and listen to others and hear signs of warning and danger.

We use our senses to protect ourselves.



We use our senses in other ways besides to protect ourselves. These other ways help us to appreciate many things in life.

We use our senses to receive happy messages from the world around us. Our senses are the doorways and windows to our minds and spirits of life. Some people call this our innermost. The messages we take in and keep in ourselves are stored there and are called memory. These are things we have learned.

Page13 - blank page

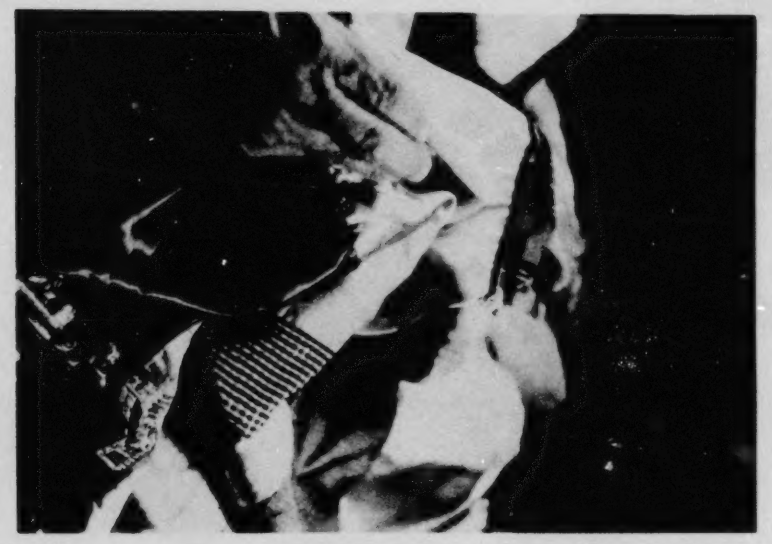
Receiving m e s s a g e s through our senses is one way of learning. By learning through our senses we know many things.

Here is a poem about the window of her mind, written by an eighth grade girl.

A window is sometimes
hard to close and hard
to open.
Some people would like
to have their windows
open.
But they have memories
they don't want to
remember,
And would rather have
them closed and not
remember the past.

Our sense of touch makes it possible to touch and feel things in the world around us.

We are able to touch and feel the smoothness of silk cloth, the roughness of a gunny sack or the bite of an icy wind.



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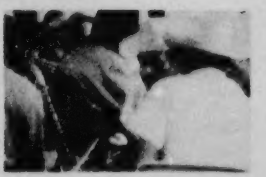
With our sense of taste we are able to enjoy eating many kinds of food with many different flavors. Our sense of smell also helps us enjoy things we eat. With our sense of smell we can also smell fresh air, summer flowers and plants and fall leaves.

We use our senses to make and keep ourselves satisfied and happy. With our ears we are able to listen to pleasant sounds such as music, birds and the wind. We can also hear the words of people we love and who love us.



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There are many ways people become intelligent. Learning through our senses is one way. Learning through our senses is very important when we learn about art.

If we are to use our senses and learn much, we must be AWARE. To be AWARE means to be awake more than usual.

Do you know the difference between being awake and being asleep or sleepy?

AH... sometimes we are not as awake as we can be. To really be awake is to notice things we don't usually pay attention to. Doing this is being aware.

In our lives we pay attention to some things more than others. When we pay attention to something, we see, smell, hear, taste and feel the world around us in a very careful way.

When we become aware of something we examine it very carefully for a long time. We notice many things about it and remember those things.

We would not know certain things if we always hurried through the day never looking very carefully.

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To learn about art we must be aware of the life in the world and all around us.

Do you remember what appreciate means? It means we like something or somebody because of the way they make us feel inside. When we sense them —— when we see, hear, touch, smell or taste. People who appreciate

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and make art are people who are aware of the many different things in the world including people. Most people can become more aware. By becoming more aware we are able to learn more about the world in which we live. We are able to know how to live and take care of the world and be happy.

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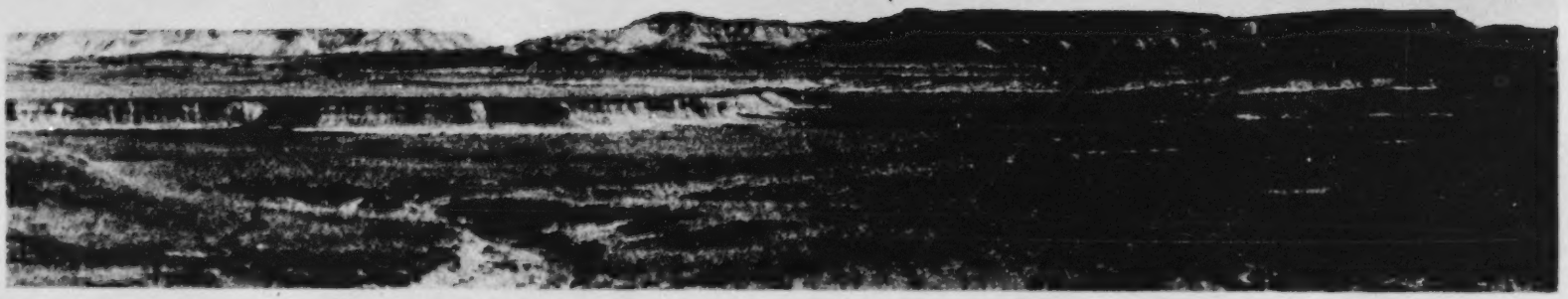
Most important, we are able to keep learning new things we didn't know before if we keep using our senses.

Some day you will be older. You will need to answer and figure out big problems about living. You will have to decide which things you want to change in your life and in the world. If you can learn to solve little problems now you are already becoming wise.

A wise man or woman keeps learning and being aware all his life.

As you read this book you will slowly become aware of certain things in our world. Read it slowly and think about what you learn before going on to the next page.

SPACE IS EMPTINESS



SOMETIMES
SPACE IS WHERE
NOTHING IS

Sometimes space is end-
less room for things to be in,
such as the sky.

SOME SPACE WE KNOW VERY LITTLE ABOUT,

Such as the space beyond the sun. Up in the sky and beyond the stars is endless space.

Some spaces are little. When you drink up a bottle of pop, nothing is left inside the bottle. This emptiness is space.

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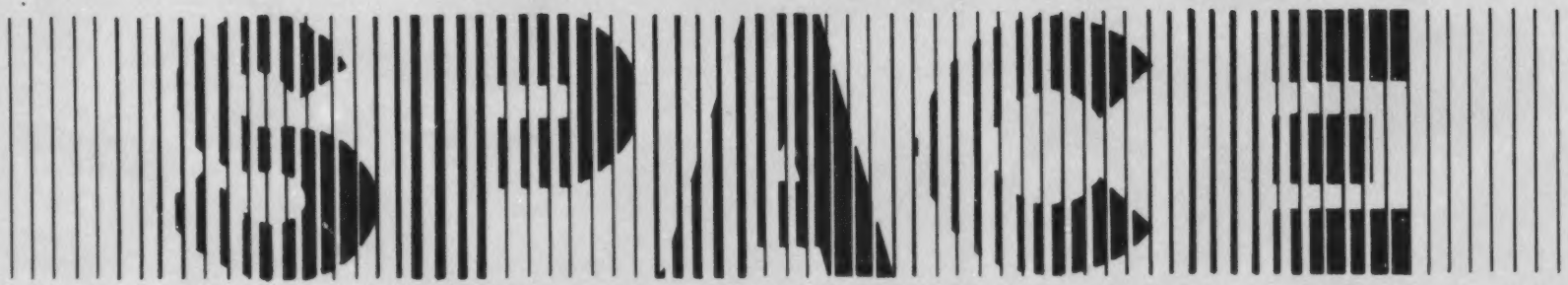
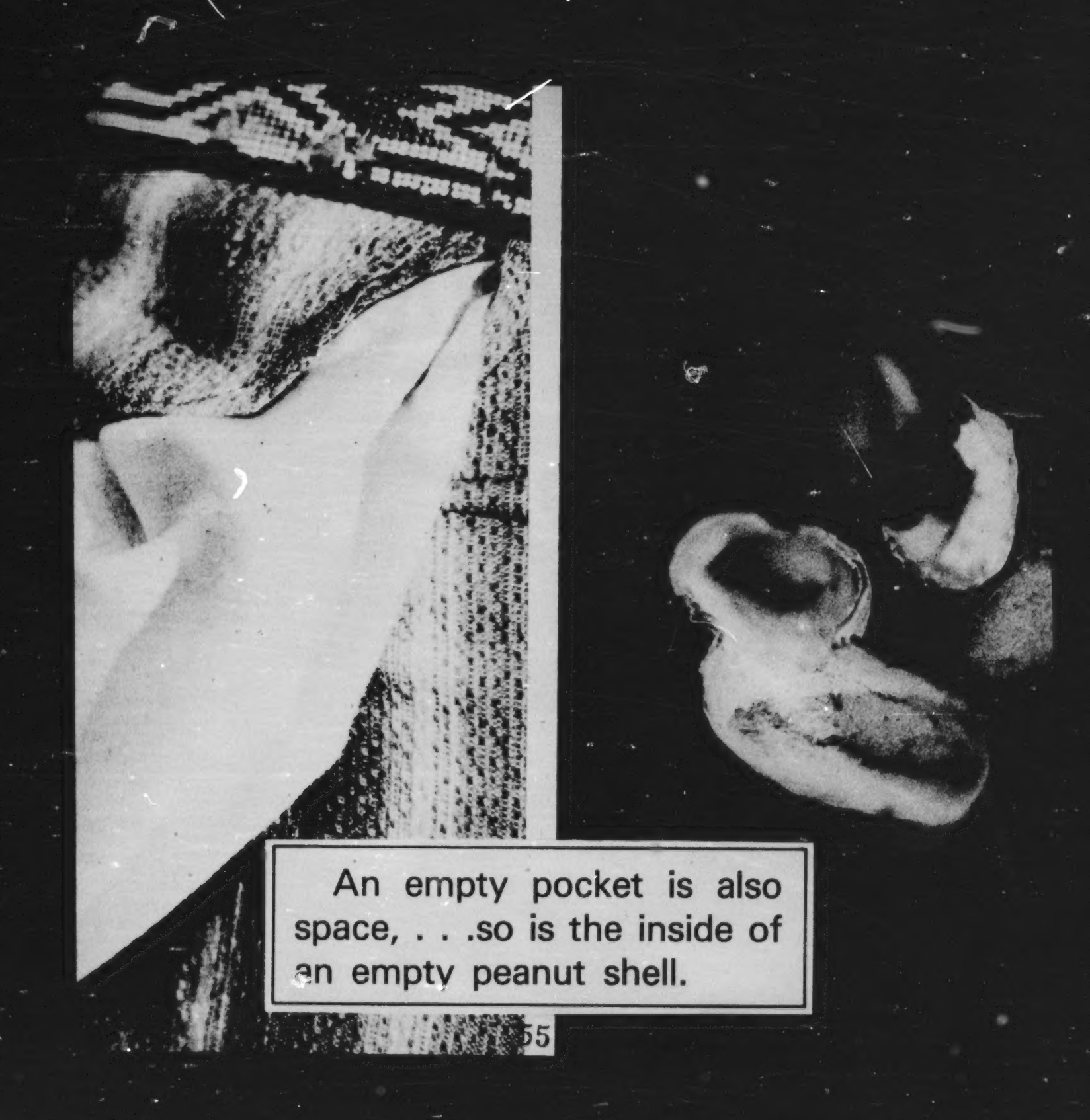
DID YOU KNOW

NOTHING CAN BE SOMETHING

IT IS CALLED SPACE




An empty pocket is also space, . . .so is the inside of an empty peanut shell.

DID YOU KNOW

SOME SPACES ARE VERY USEFUL

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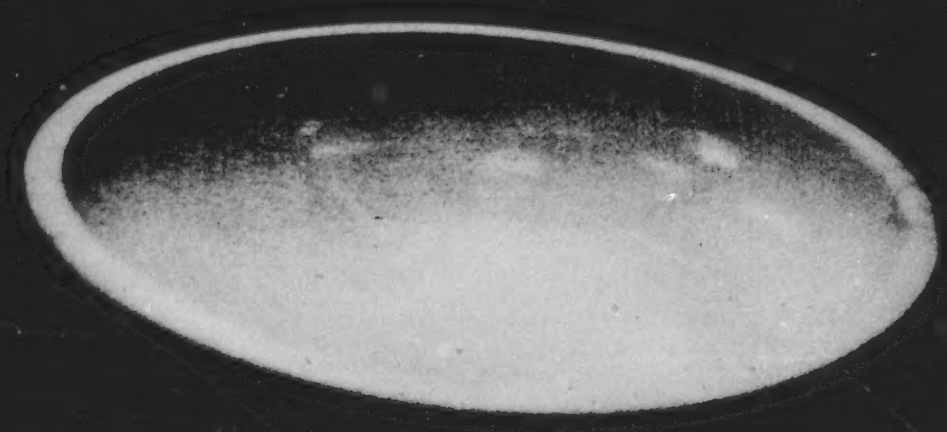
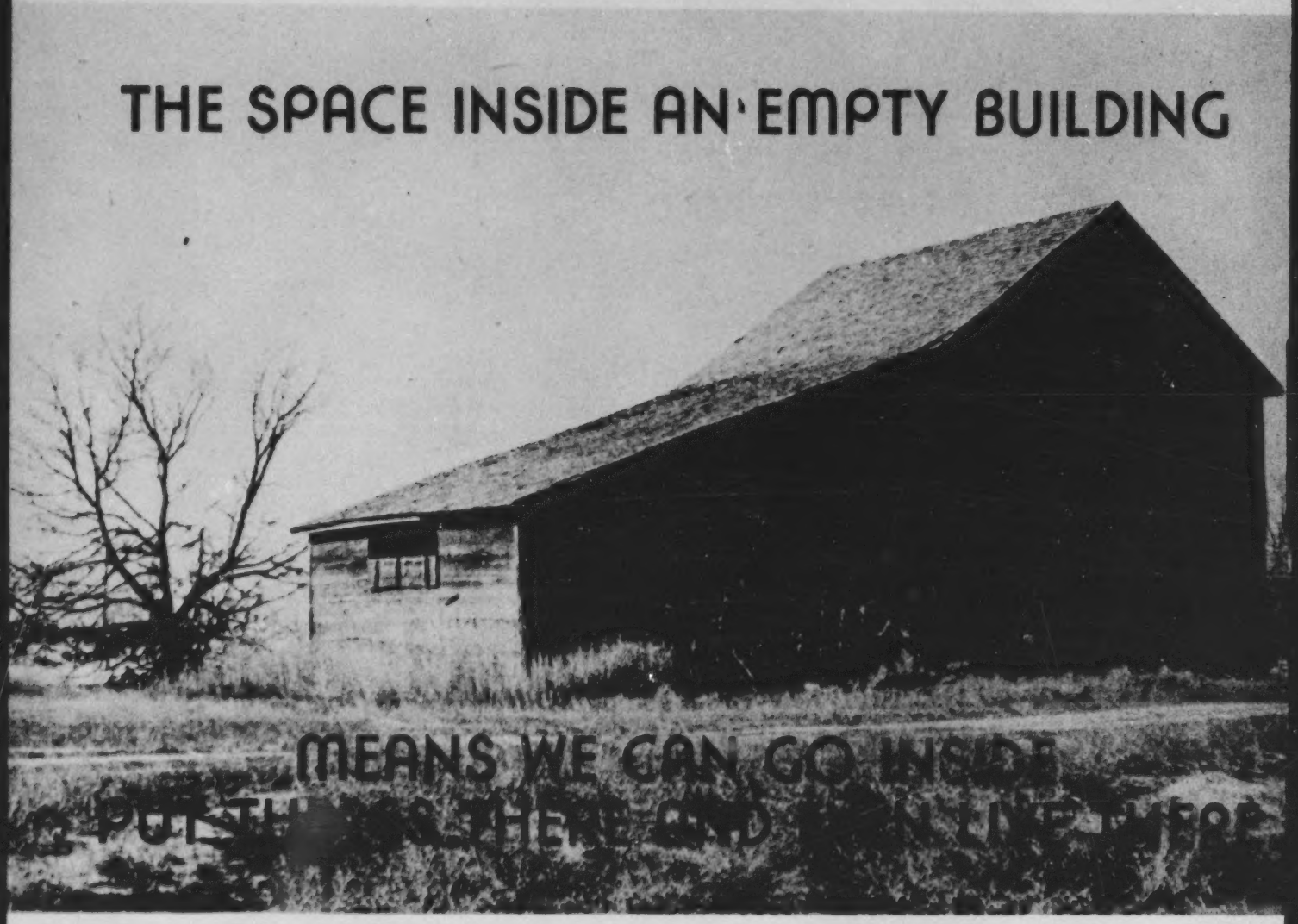
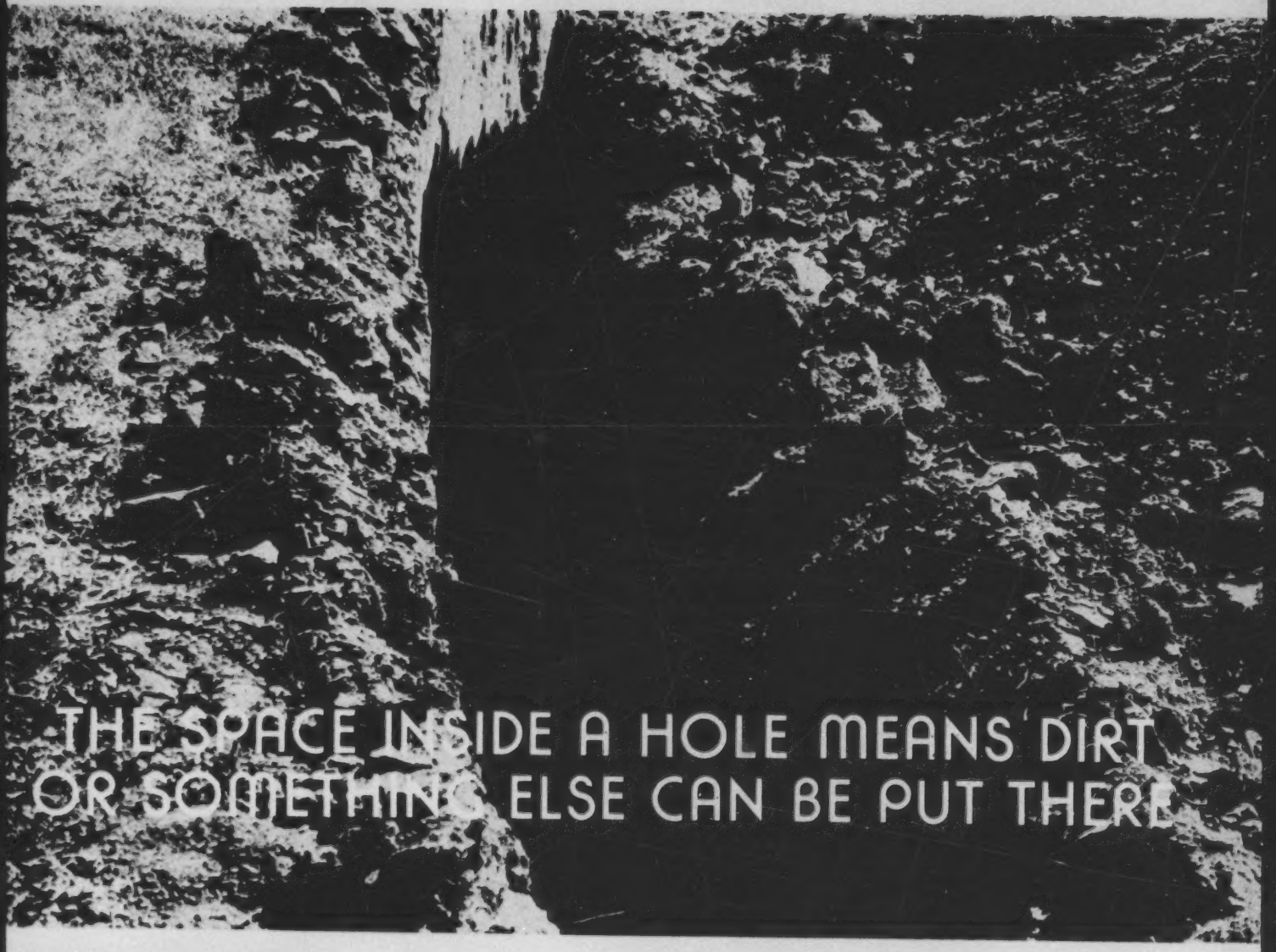
THE EMPTINESS OF A BOWL
MEANS WE CAN PUT SOMETHING IN IT

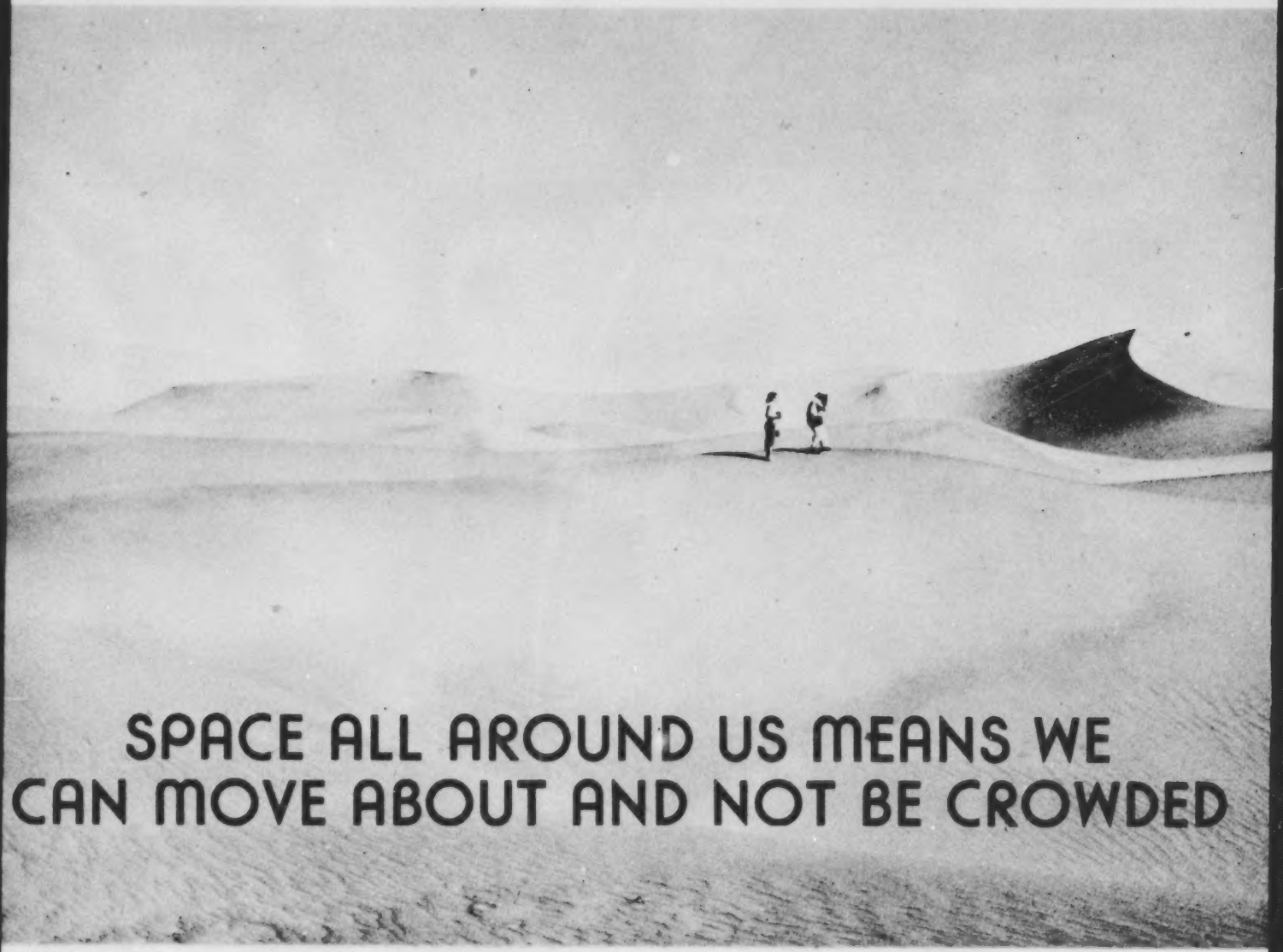


THE SPACE OF A DOORWAY
MEANS WE CAN GO INSIDE AND OUTSIDE

THE EMPTNIESS OF A BAG
MEANS WE CAN PUT SOMETHING IN IT


THE SPACE INSIDE AN EMPTY BUILDING
MEANS WE CAN GO INSIDE

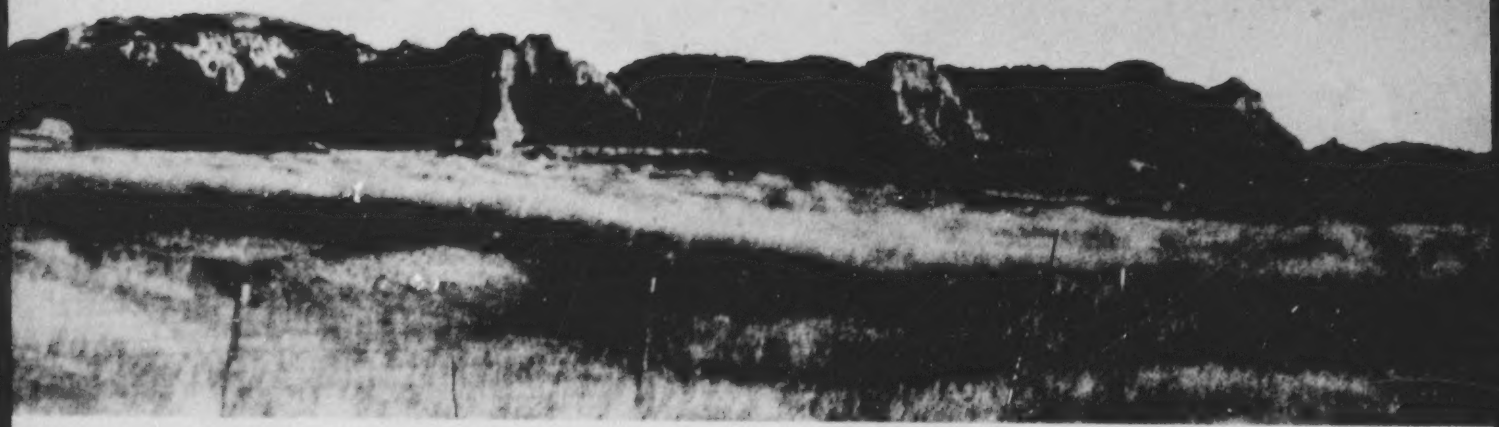

THE SPACE INSIDE A HOLE MEANS DIRT
OR SOMETHING ELSE CAN BE PUT THERE



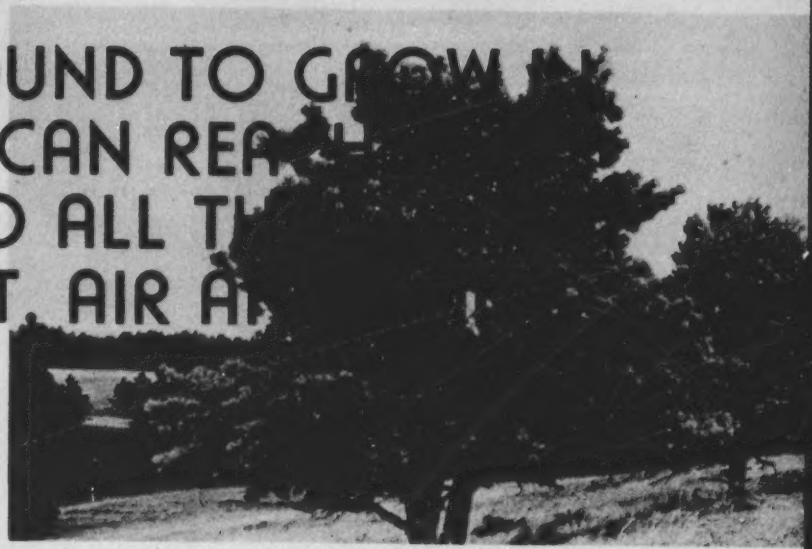
SPACE ALL AROUND US MEANS WE
CAN MOVE ABOUT AND NOT BE CROWDED

SPACE ALL AROUND US MEANS
WE CAN SEE FAR

IT MEANS WE CAN SEE SUNSETS,
CLOUDS, THE MOON
AND EVEN STORMS COMING



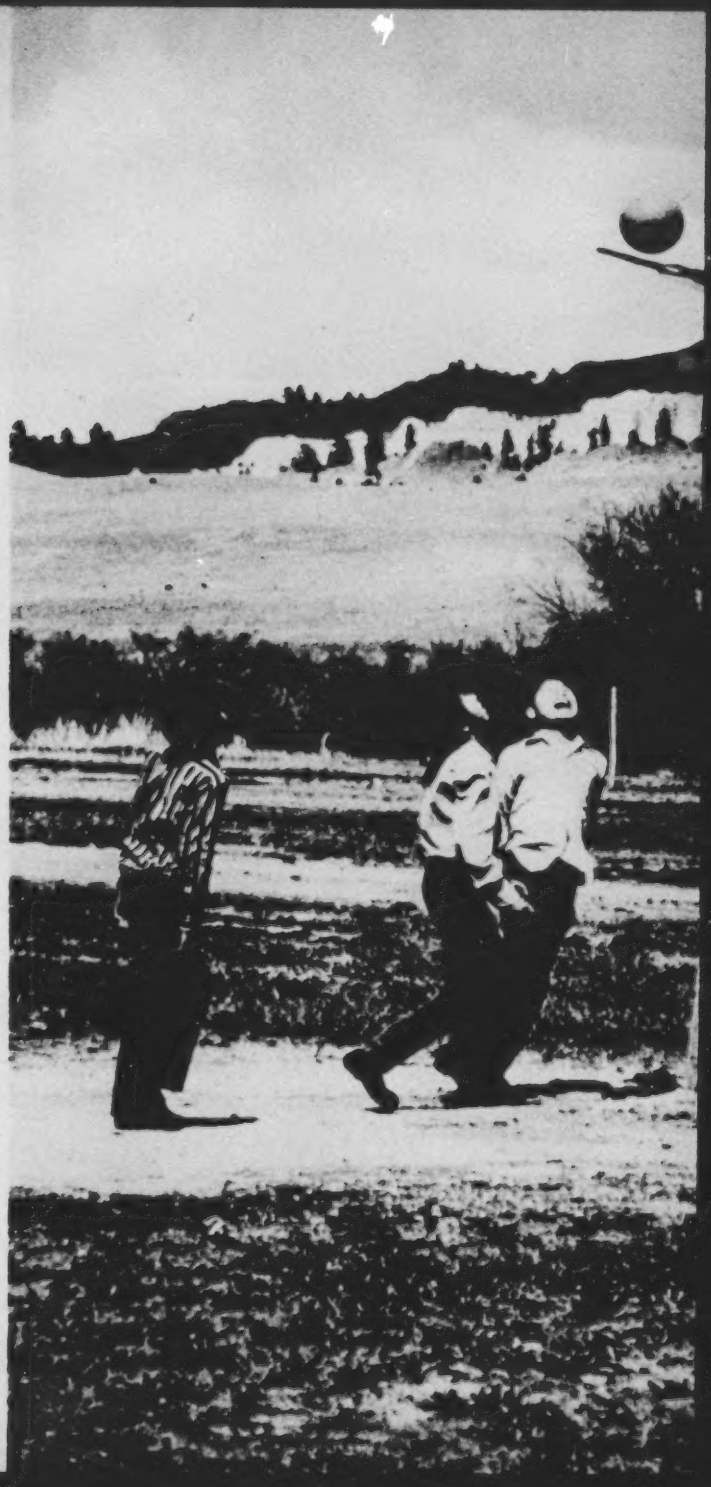
SPACE ALL AROUND TO GROW IN
MEANS TREES CAN REACH
THEIR ARMS SO ALL THE
GET SUNLIGHT, AIR AND



LOTS OF SPACE
MEANS SMOKE
HAS A PLACE TO GO

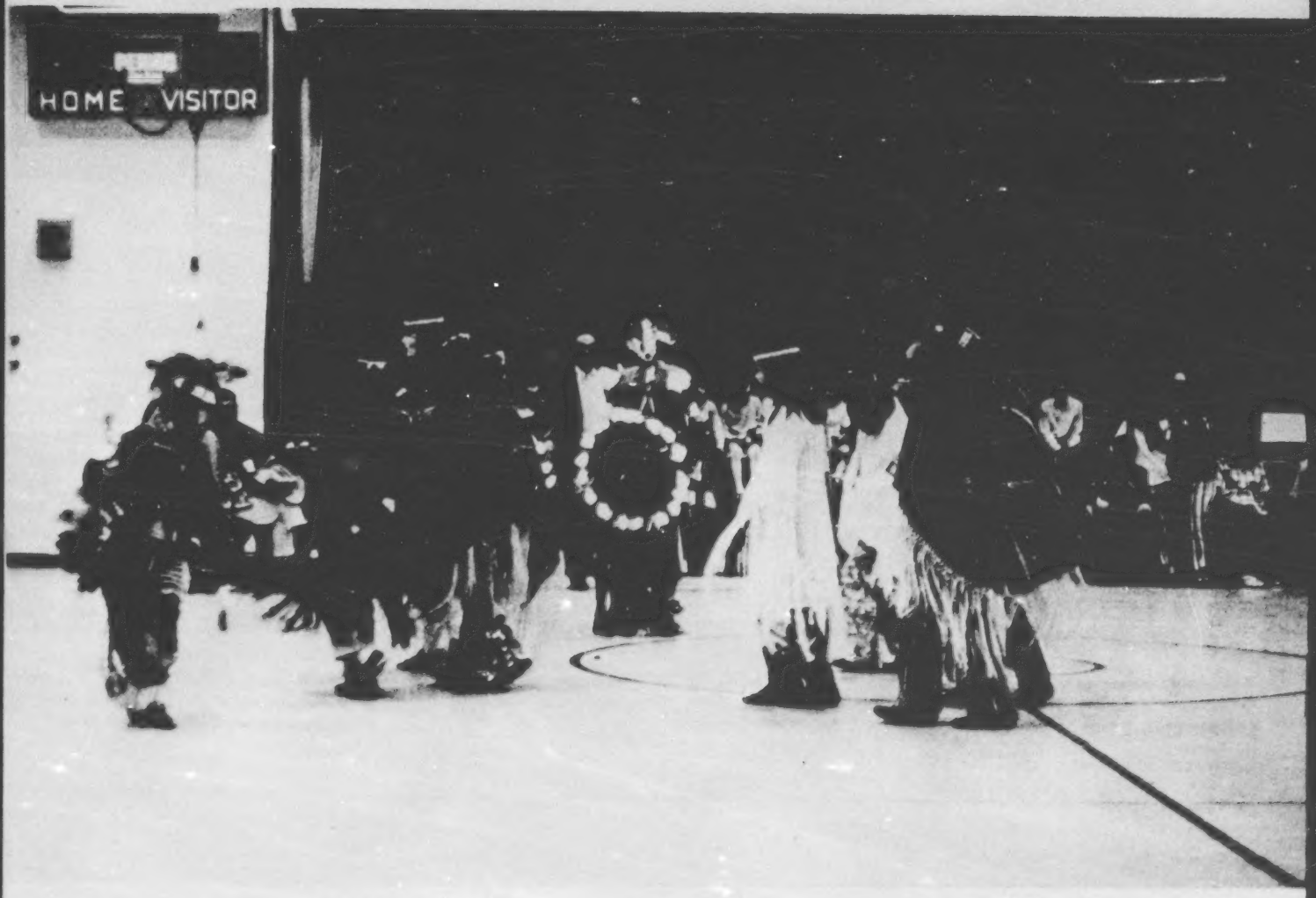
LOTS OF SPACE

Means a place for young people to run, jump, skip,

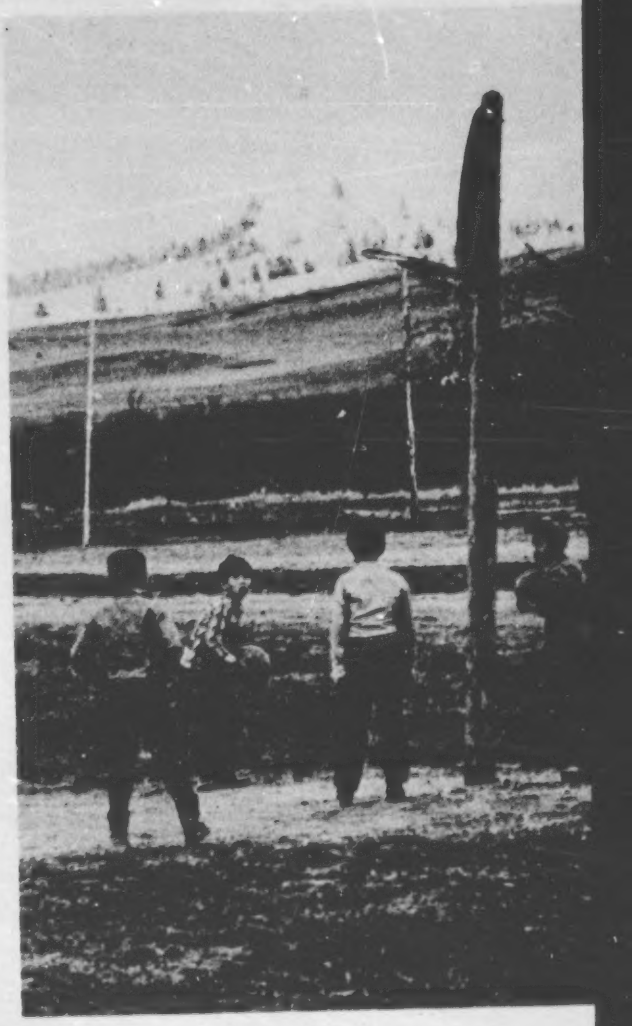


..... bend, stretch, twist, swing, turn, fall,.....

..... walk, hop, leap, gallop, slide, chase, ...



dance, ...



ride horses and play games.

REMEMBER

EMPTINESS IS WHERE NOTHING IS
UNTIL WE THINK ABOUT IT. THEN .
NOTHING BECOMES A VERY
WONDERFUL SOMETHING CALLED .

SPACE

When we learn about space in art we mean a very special thing called:
en vi ron ment
in 'vi ren ment

ENVIRONMENT is a word that means *the place where anything lives or stays for a while*.

In the language of art, anything that takes up space or lives in space is called a

SPACE is the ENVIRONMENT of MASS

MASS?

A MASS CAN BE:

a body

a lump

a heap

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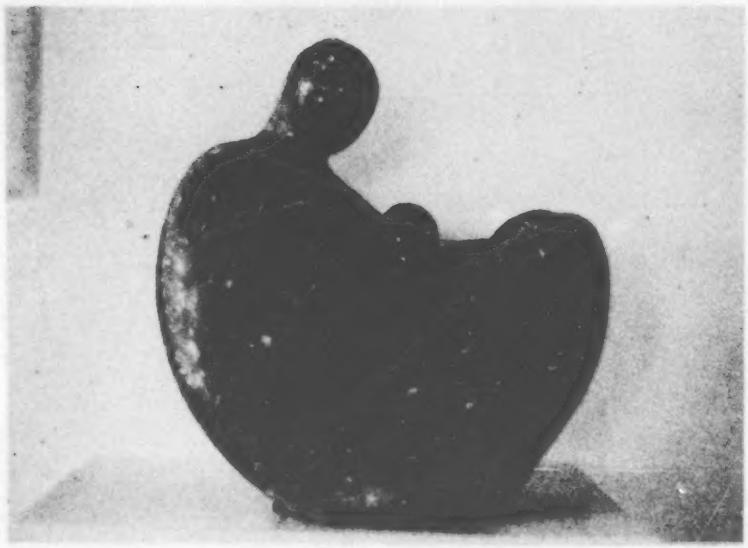
A MASS CAN BE:

a bulk

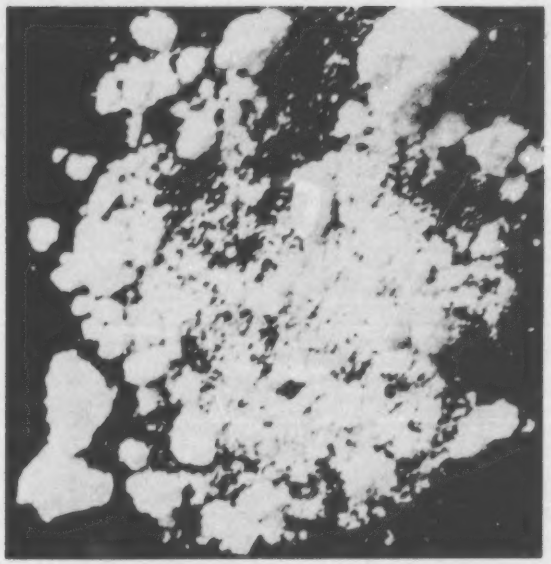


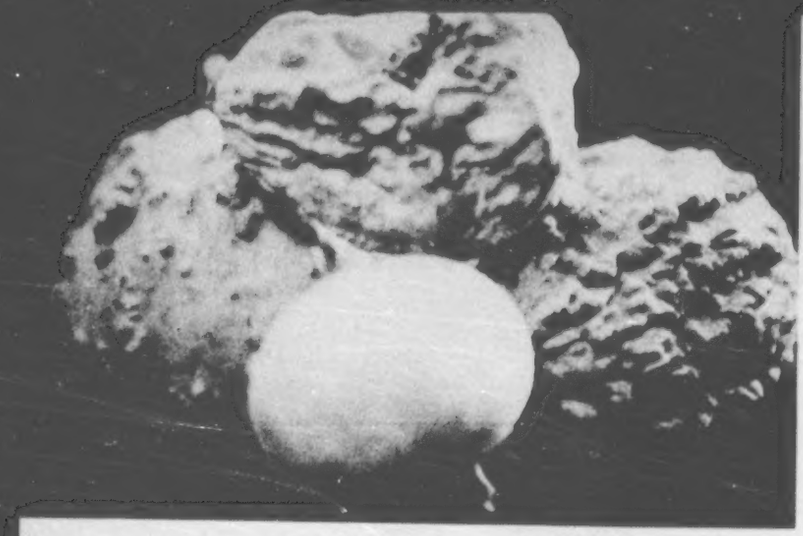
a glob

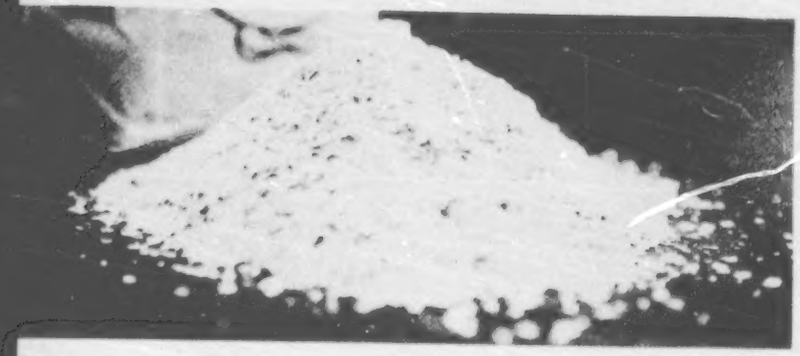
MASS?

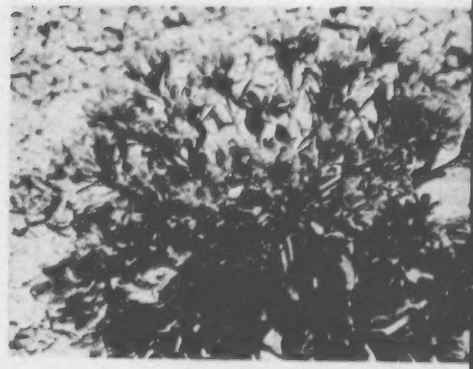
A MASS CAN BE:

soft	thin	moving
hard	thick	still
hot	rough	long
cold	smooth	short
liquid	tiny	round
solid	little	square
airy	big	oblong
light	huge	irregular
heavy	alive	sharp
fragile	dead	pointed









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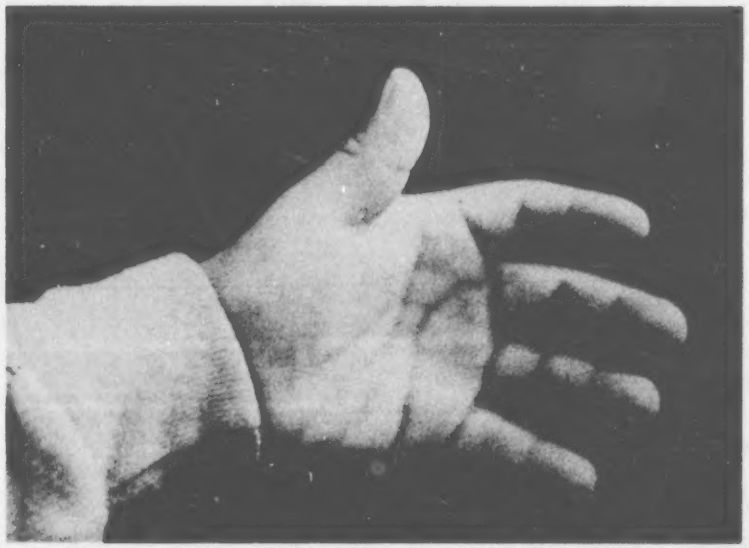
DID YOU KNOW

Your own body is a mass surrounded by space.

Even your thumb is a little mass hooked on to a bigger mass which is your hand and arm.



Your body takes up some of the space in a room.

Many people in a room take up more space.

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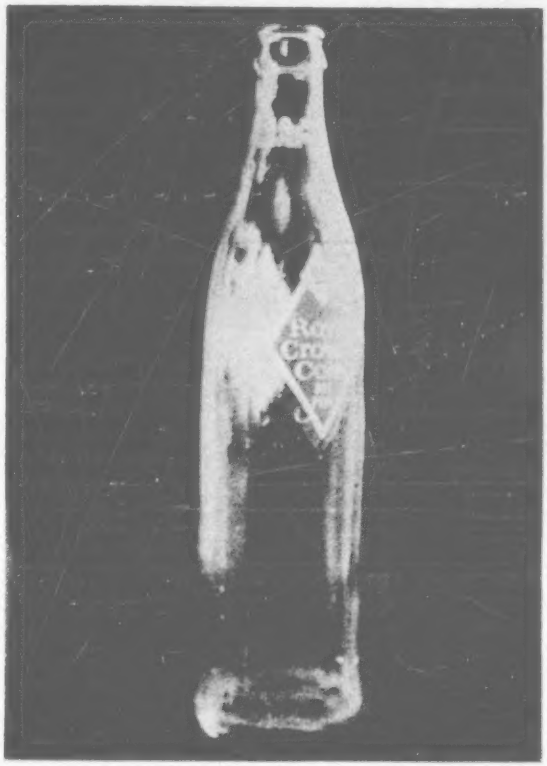
If you fill an empty bottle with water, you replace the space inside with a little mass of water.



If a valley is filled with water, a large space has been replaced by a large mass of water.

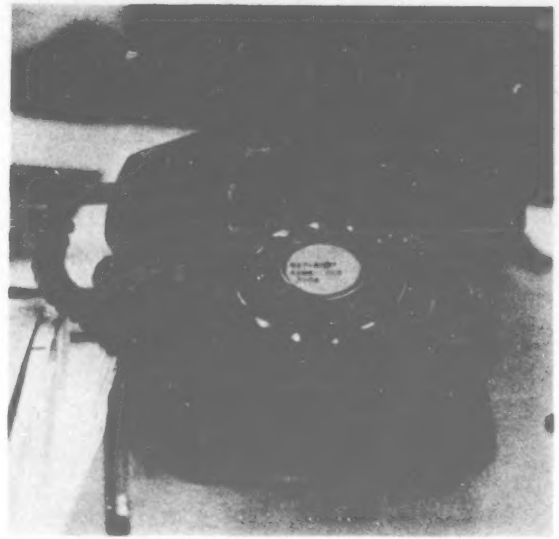
In our world we live with masses and spaces all around us.

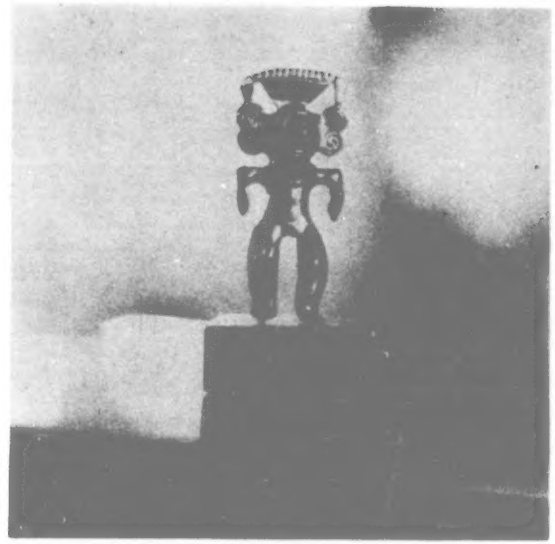
We see and know many kinds and sizes of masses and spaces.

Our world is neither all space nor all mass. Our world is made of both.

The kinds of spaces and masses we have been learning about are called:
ac tu al
ak' choo el

They are called ACTUAL because they really are in everyday life as we know it.





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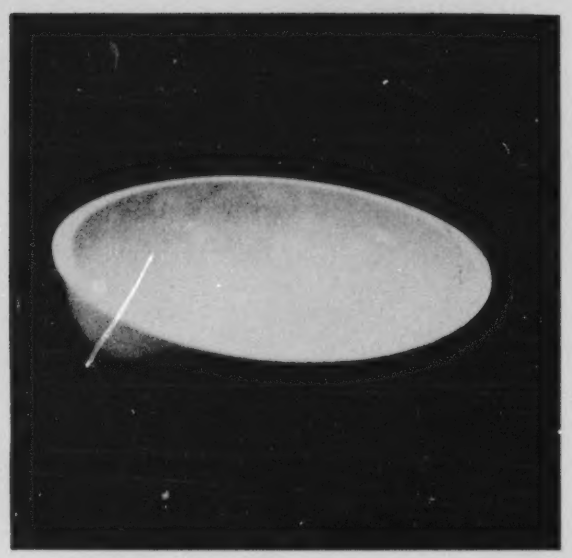

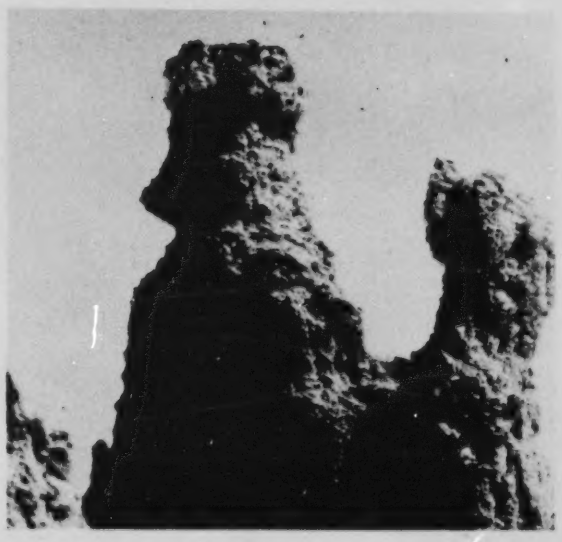

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When a mass has:
a front
a back
sides
a top
and a bottom that we can see, touch or taste, we say it is an actual mass.

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ACTUAL MASSES HAVE
THREE DIMENSIONS

3 DIMENSIONS

di men sions
di men' shens

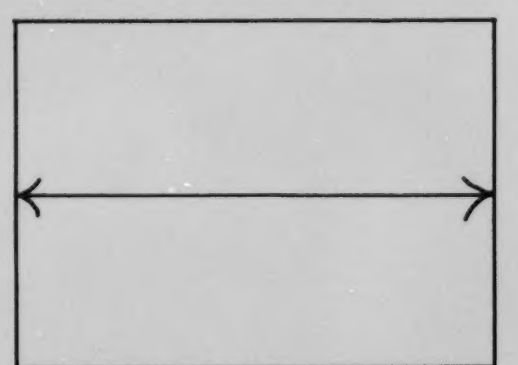
YES, 3 OF THEM!

THREE DIMENSIONAL MEANS A MASS HAS:

1. HEIGHT

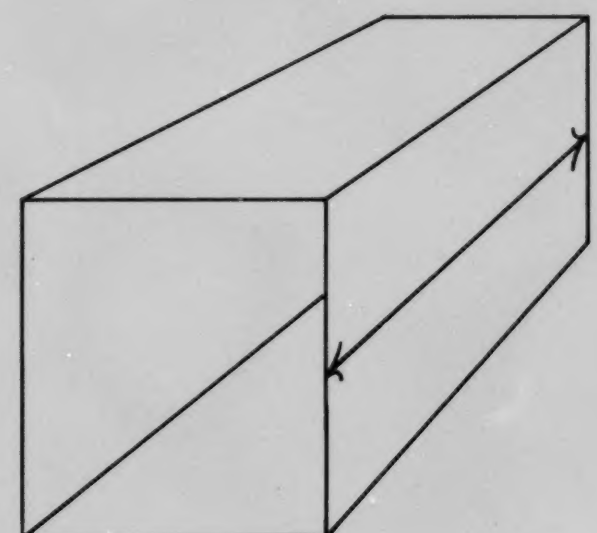
is tall or short

2. WIDTH



is narrow or wide

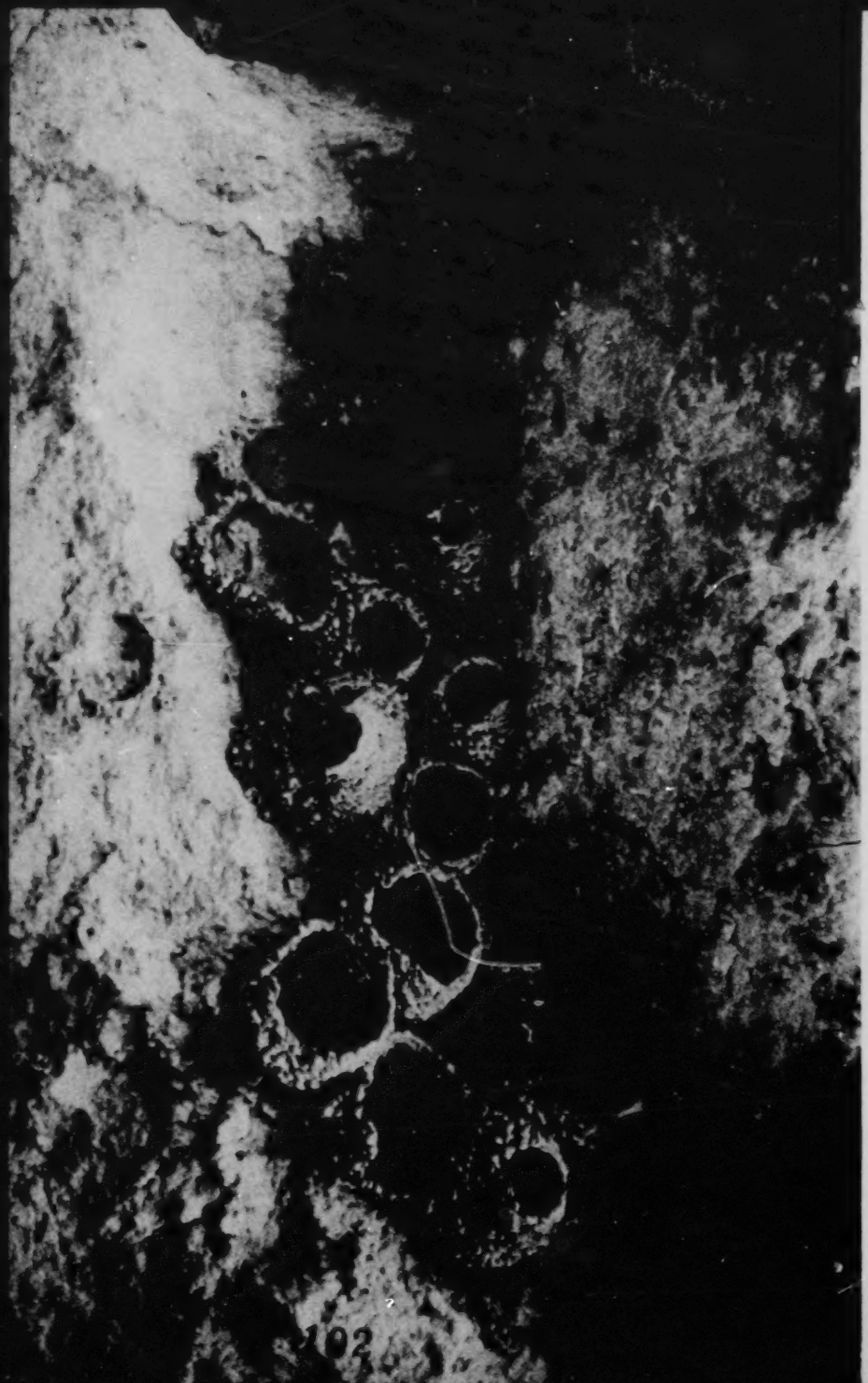
3. DEPTH



is deep or shallow

We live in a three dimensional world because we and the things in our world have:
FRONTS
BACKS
SIDES
TOPS
AND BOTTOMS.

We all have height, width and depth.



Sometimes masses are partly hollow or empty.

These hollow places are made of space.

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A space partly surrounded
by a mass is called a
vol ume
'val yem

Sometimes a mass is closed shut with space inside it such as:
a light bulb
a balloon
a closed shoe box.

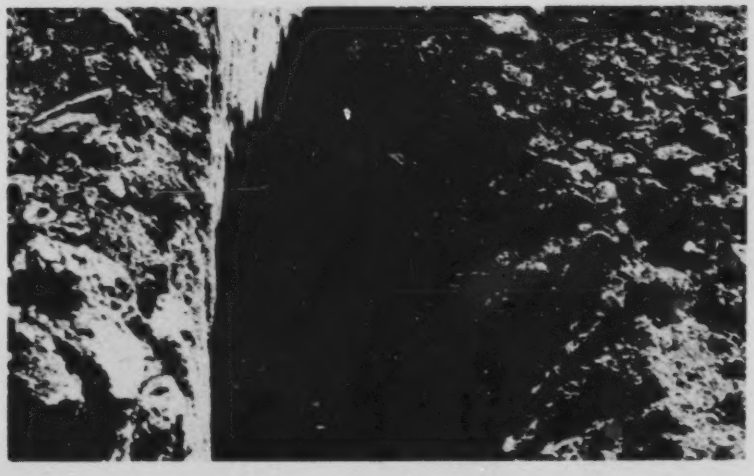
The space inside it is still a volume. Can you think of others?

The space in a bowl is a volume.

The space in an empty bottle is a volume.

The space inside a house is a volume.

A hole in the ground is a space surrounded by dirt and is also a volume.



CAN YOU THINK OF OTHERS?

DID YOU KNOW

Some kinds of art are three dimensional.

Three dimensional art is called:

sculp ture

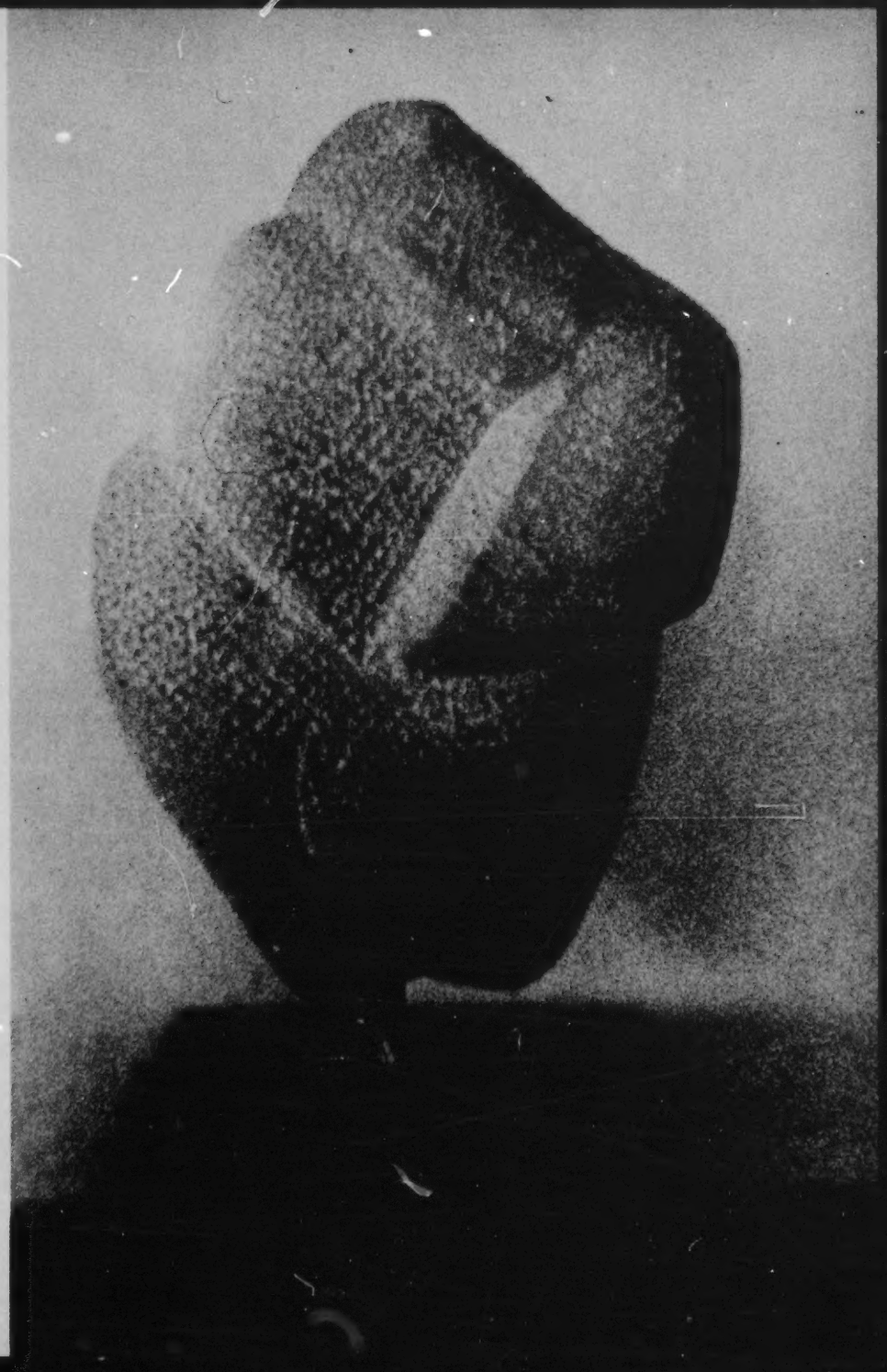
'skulp-tur

SCULPTURE

DID YOU KNOW

Sometimes sculpture is three dimensional art that represents things in our world.

Sometimes sculpture does not represent anything but is just good to look at and touch.



DID YOU KNOW

Sculpture is made by arranging or putting together masses and spaces.

The masses become shapes that are:

big	or	little
thick	or	thin
rough	or	smooth
flat	or	rounded
long	or	short

shiney	or	dull
straight	or	curved
hard	or	soft

The spaces become volumes that are:

deep	or	shallow
large	or	small
wide	or	narrow

or go all the way through the mass.

Some sculpture is almost flat and is on a background.

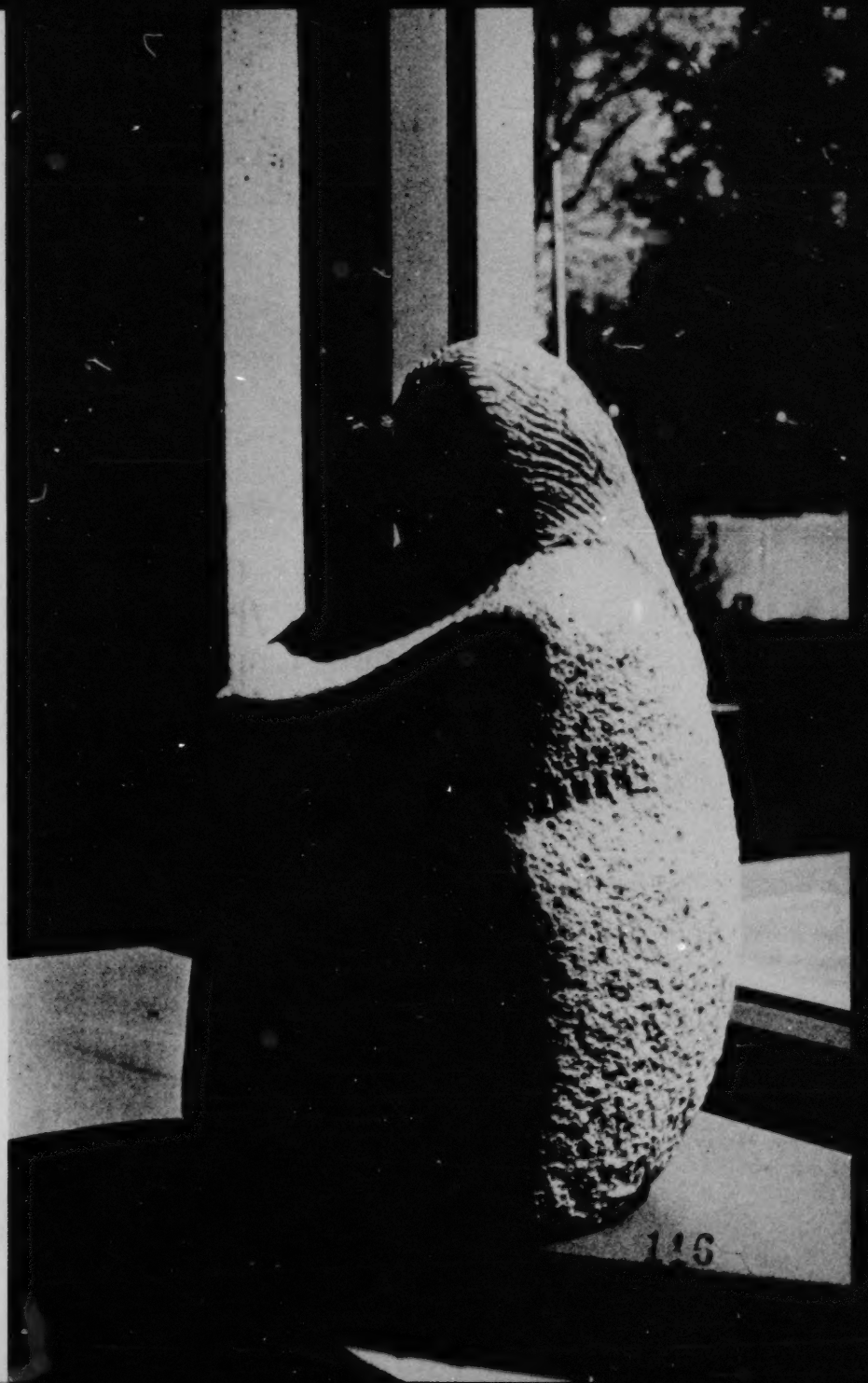
It is called:

bas re lief

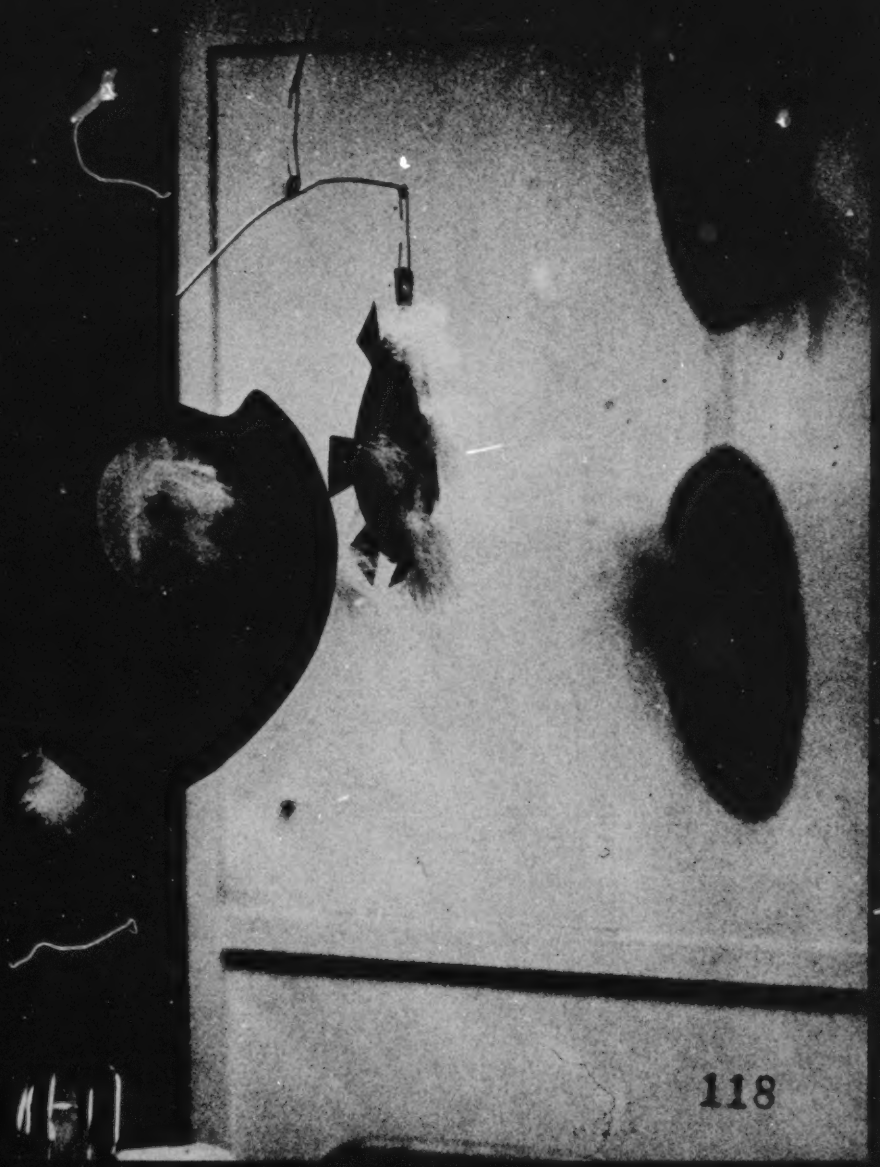
ba′ ri lef

Some Sculpture is thick and solid and sits or stands by itself.

It is called:
mon o lith ic
măn e lith' ik



Some sculpture is made of different kinds of materials joined together. When this kind of sculpture is light and airy and moves in the air it is called a:
mo bile
mo bēl



If it is light and airy but sits on a surface and doesn't move, it is called a:
sta bile
'sta bēl

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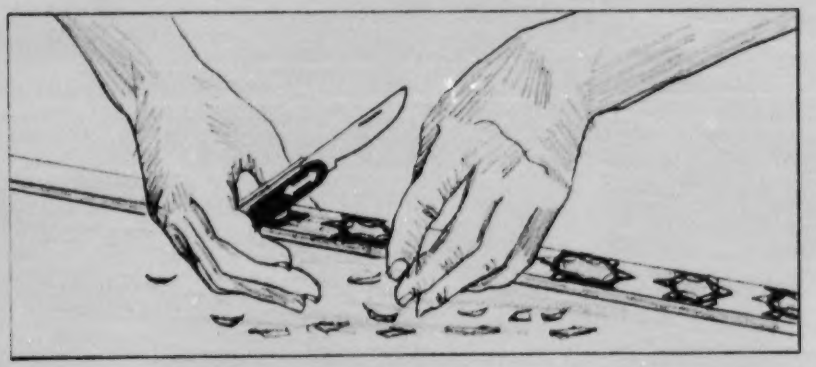
Some sculpture is made of many kinds of different materials joined together and fastened to a flat or irregular surface. Sometimes such things as paint, cloth, string, leather, wood, and metal are fastened to such surfaces.

Such a kind of art work is called an:
as sem blage
e 'sem blij or a sam 'blazh

An assemblage is sometimes made of used or new materials just as they are without changing them too much.

Sculpture can be made by

CARVING



MODELING

CONSTRUCTING

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CARVING

Carving is cutting or chipping away from a solid mass such as wood, stone or a man-made solid.

MODELING

Modeling is building up a mass by adding small pieces of a soft medium such as clay, wax, paper mache or liquid plaster.

CONSTRUCTING

Constructing is joining together of parts of materials by gluing, tying, stitching, nailing, taping, stapling, soldering or welding.

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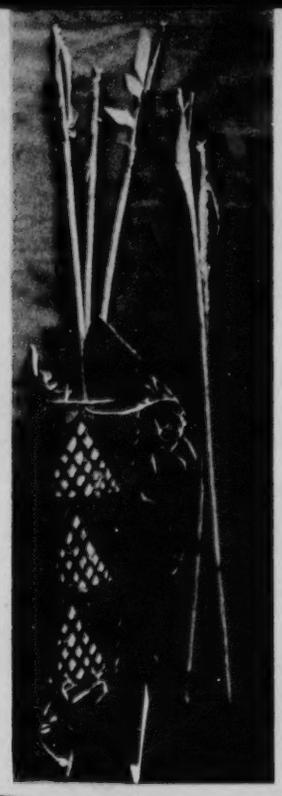
The long ago Lakota did not make sculpture as we know it today. They were hunters and warriors and had to move their whole camps often. Almost everything they owned had to be light, unbreakable and easy to move. Almost everything they owned had some practical use. Practical means it was used for something that helped keep one alive or do a job.

Almost everything the Lakota owned was important for living. This means all the things they owned were used for tools, shelter, clothing and transportation. Our long ago relatives also owned certain things that were used in ceremonies. These ceremonies were times when the people prayed for the well being of each other and all the people. So, even the ceremonial objects were considered useful for living.

Here is a list of activities done long ago for which our people used special tools and other things:

riding	cutting
shooting	chopping
snaring	pounding
roping	scraping
tying	stretching
pulling	drying
pushing	cooking
carrying	storing
gathering	sewing
dipping	playing
digging	eating

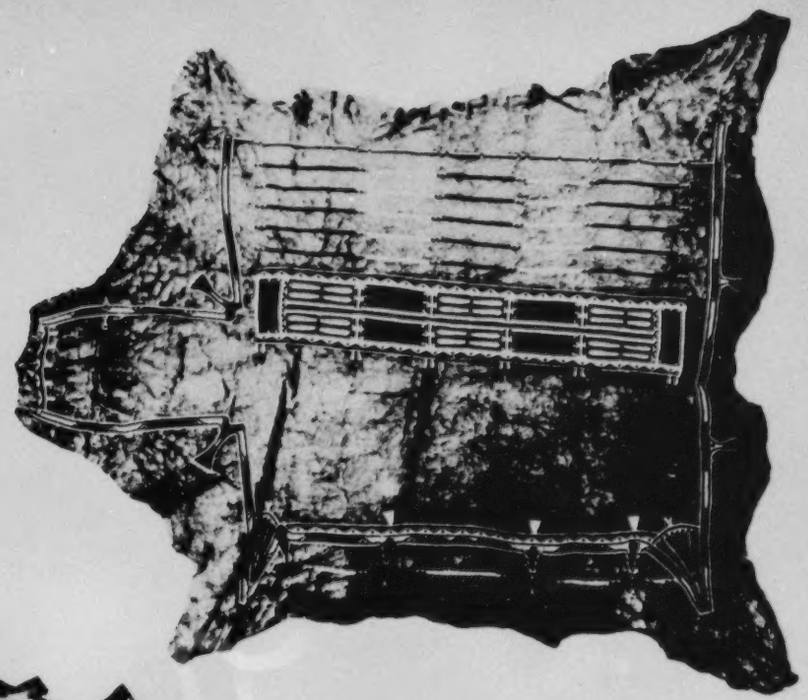
and praying

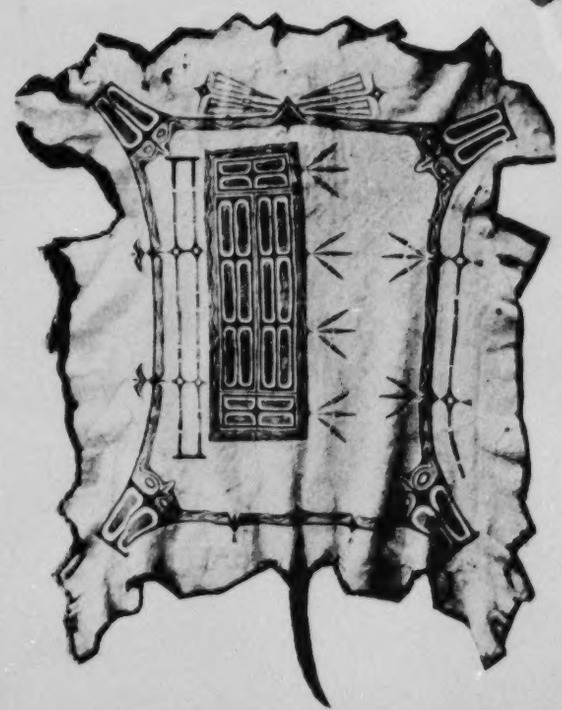


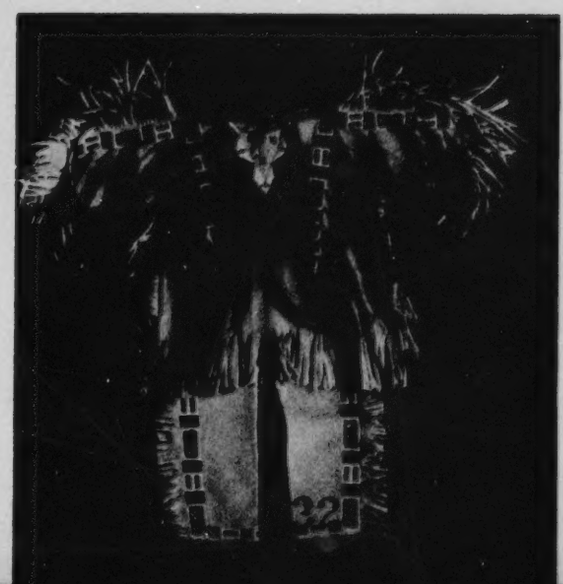
SOME OF THE THINGS THEY OWNED

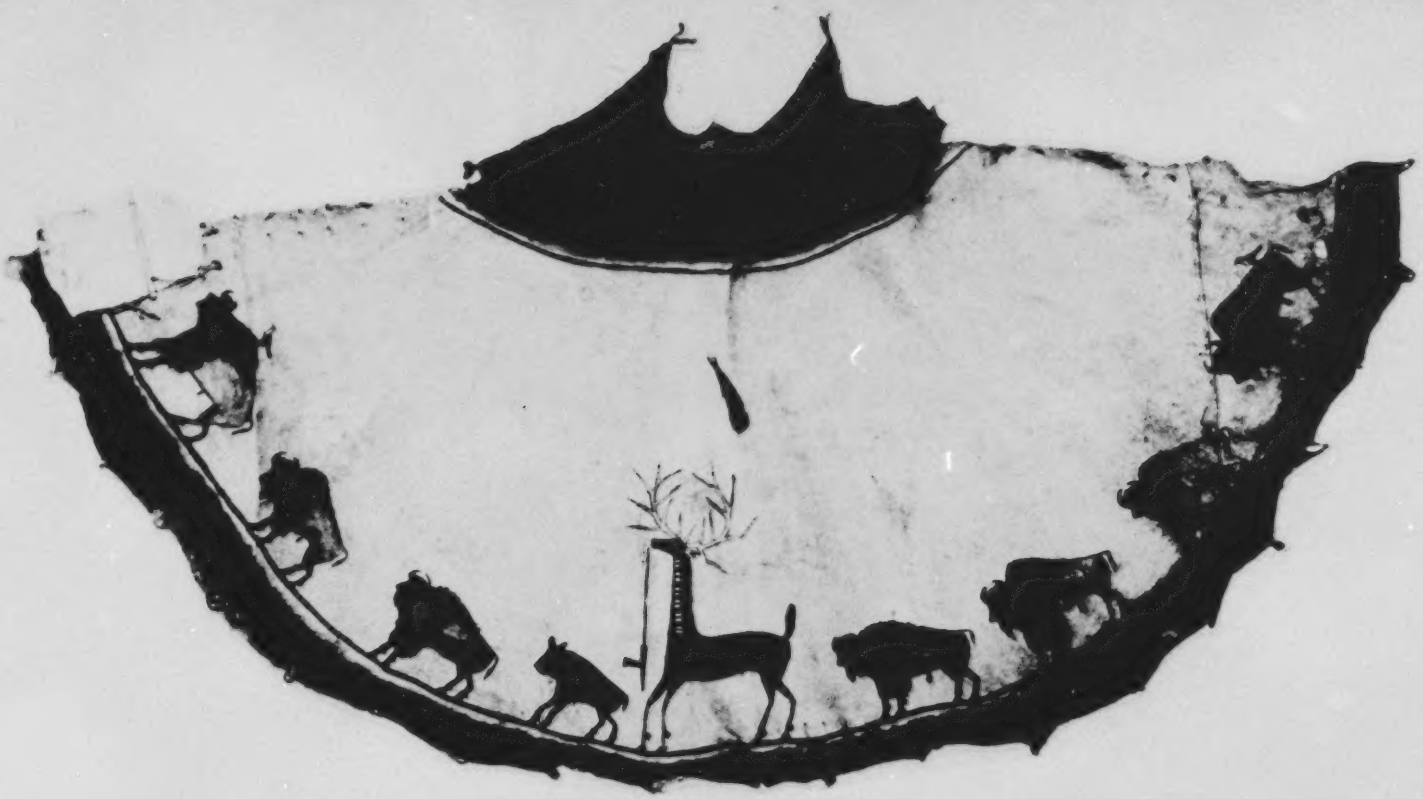
Some of the things they owned were for shelter and protection from the weather, such as:

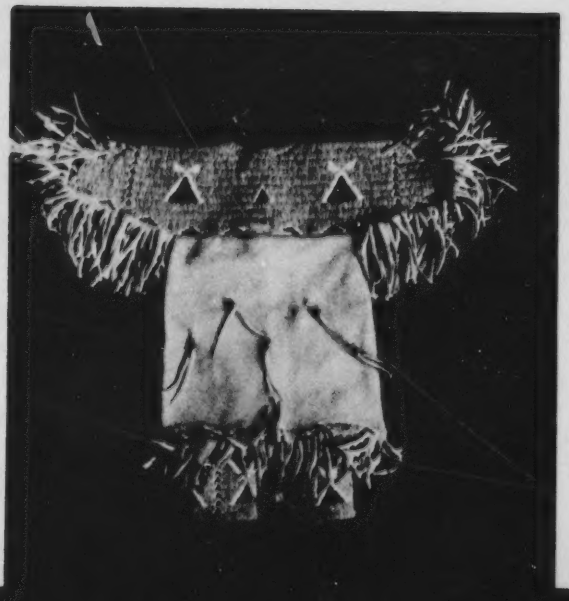
clothes
robes for wearing
robes for bedding
tipis
tipi liners

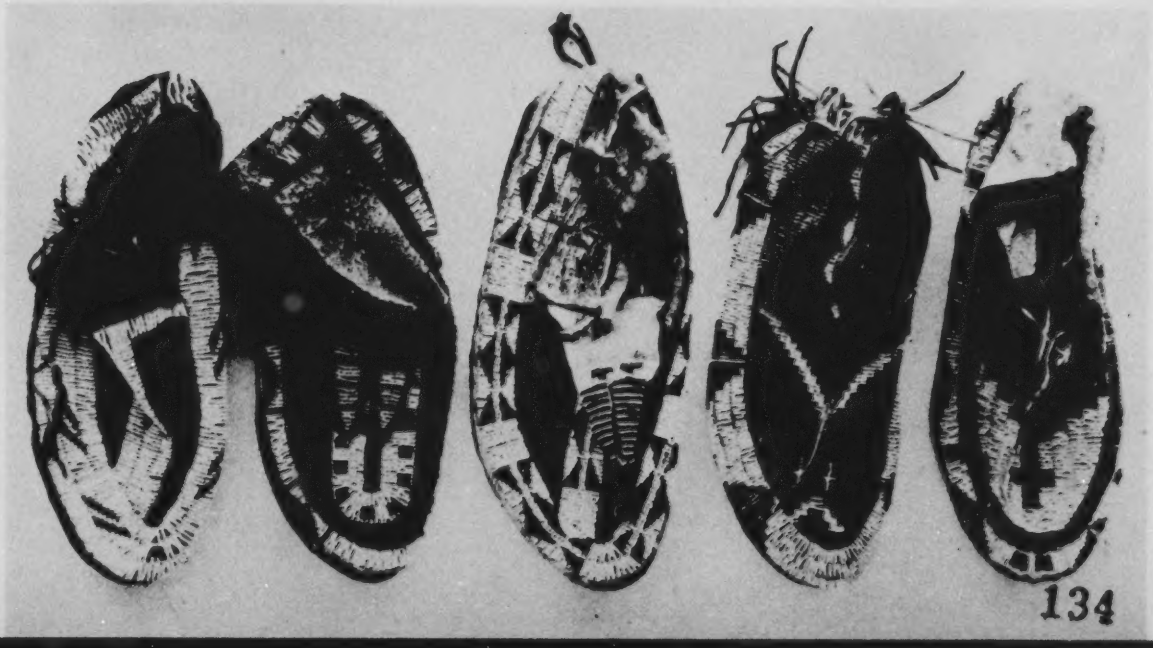












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SOME OF THE THINGS THEY OWNED

Some of the things they owned were for sacred ceremonies and were such things as:

pipes
decorated sticks
rattles
drums
medicine bundles
head dresses
decorated robes
bowls
large spoons
certain clothes decorated in certain ways

SOME OF THE THINGS THEY OWNED

Some of the things they owned were used for games, dances and happy times and were such things as:

toys
sticks
seeds
bells
rattles
dance outfits
head dresses
flutes
balls
dolls
bone horses

Even though life was at times hard and the people had only a few important things, they liked beauty very much. They took much time and worked very hard to make almost everything they owned beautiful. While they made only a few kinds of sculpture as we know it today, almost all their three dimensional constructions were made more beautiful by painting and sewing decorations to them. Many of the

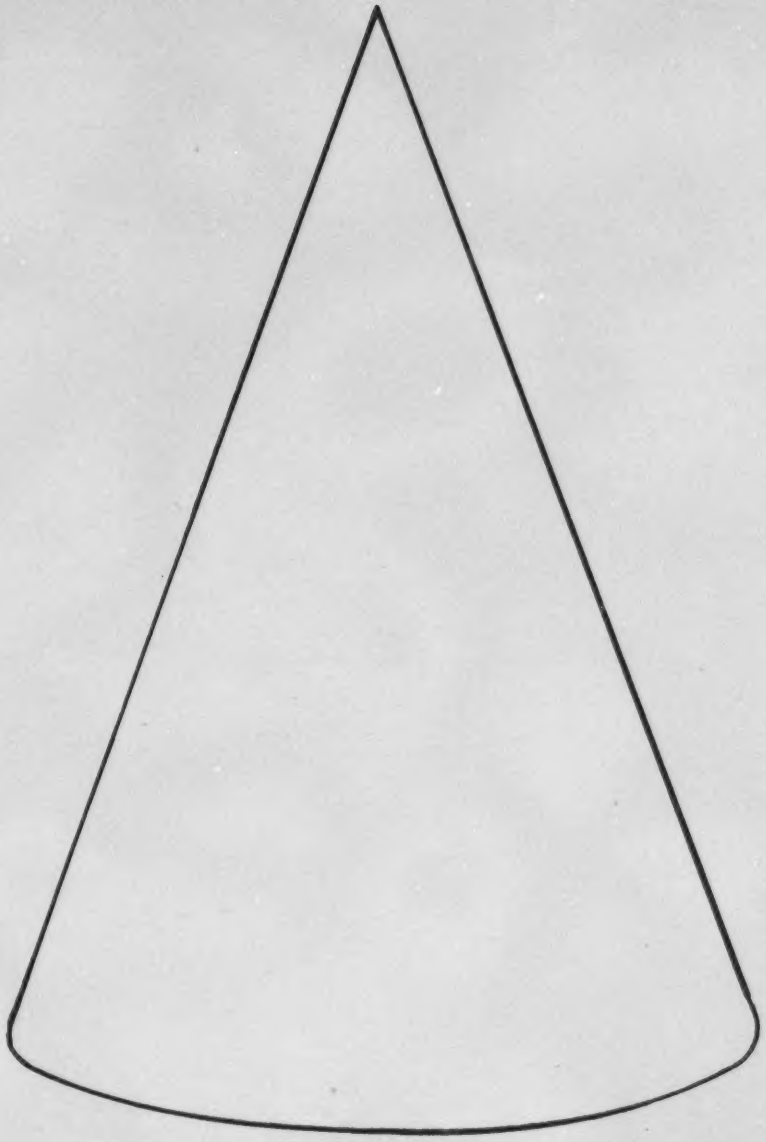
things were made in such a way that when they were worn or moved by a breeze they were as beautiful as a mobile.

Most of the three dimensional things our people made were either carved or constructed. They were then decorated with colors, feathers, shells, porcupine quills, beads or hair. If you don't remember what carved or constructed mean turn back to page 81.

On the pages to follow are examples of three dimensional beautiful things the Lakota people have made. These things were once used in everyday living long ago. Do we still use some of these things today? Why or why not?

A tipi is a hollow cone-shaped mass. The inside volume was used as a living space. Our long ago relatives of the plains had tipis for their homes.

In construction, appearance and design, the triangular shape of the cone is said to be one of strength and stability. This construction was the most often used structure of the Lakota. The dome construction was used for the sweat lodge and as a storage structure for dogs and extra belongings.



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An old Lakota wiseman has said the shape of the tipi is round like the power of Wakan Tanka which is without beginning or end. He believed the tipi, as a home, was a good and holy place without any corners of darkness. The inside shape of the tipi was circular and everyone had their place. He compared it to a nest in which a family of birds live and grow.

The tipi was the summer and winter home of the Lakota. It could be put up and

taken down quickly and was well suited to the hunting and moving life of our people who followed the bison. They sometimes had to move fast and often. The tipi was well suited to this way of life.

The poles of the tipi were made of lodge-pole pine, western yellow pine, tamarack or white cedar. These poles were replaced each year or as they wore down and became short from use and travel.

When the frame of fifteen or twenty poles, depending

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on the size of the tipi, were set in place, the covering was raised on another pole which was the last pole in place. The sides were then brought

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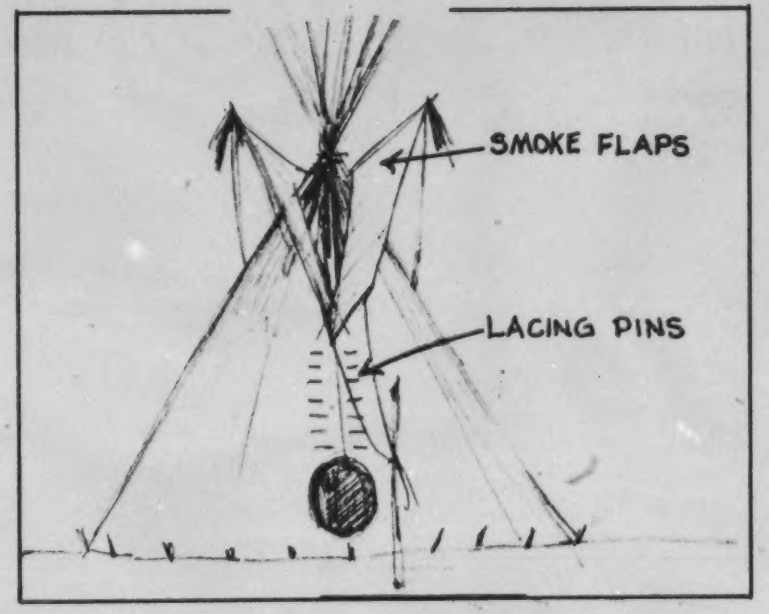
around and hooked together in the front with lacing pins. These were thin sticks which were stuck through little holes in the front of the tipi covering. Stakes or pins were then pounded in around the outside edge to hold the tent fast to the ground. In these ways a very strong structure able to withstand strong winds and harsh weather was created.

A fire could be built inside and the smoke could leave through an opening in the top. This opening had two



flaps, one on each side of the opening. These flaps were held up by long poles which leaned against the back and sides of the tipi. If one wished to close the hole at the top he simply moved the poles that held the flaps open.

The covering for the tipi was made of fourteen to twenty-two bison hides. The tipi was made and owned by the woman who cherished it and took great pride in its upkeep and appearance. It was her responsibility to move it. Because of the way the tipi was made, it was easily folded and put on the travois of poles along with other belongings.

Long, long ago when the Lakota were newcomers to the plains and prairies and did not have horses, they had

smaller tipis. As horses became plentiful and our people learned to use them well, they could ride faster and hunt better. The people using many horses were able to kill more bison, go further and haul more things. This meant they could have larger tipis with longer poles.

Using horses for transportation our people could travel long distances to get long slender poles that did not grow on the plains. When camp was being moved these long poles were tied into two

bunches and dragged on each side of a horse much like a travois. The horse usually belonged to the woman too and was one of her most precious friends.

The Lakota with the help of the horse were able to carry more personal belongings, longer tipi poles and larger tipis. The men also became more expert riders and better warriors and hunters. They were able to do many brave things and win many honors. The extra hides, furs, dried meat and even horses could

be traded to other Indians and white people for guns, knives, kettles, cloth, paints and beads. These things greatly changed the life of the people. Getting beads and brightly colored paints also changed the art of the people as they learned to use these things in new ways. Sometimes they combined the new materials with the older materials. Sometimes a new medium replaced an older medium such as beads replacing quillwork. Gradually the new media gave rise to

a very rich and strong way of making and using art.

The tipi walls and inside linings became broad spaces where a man who had done many brave and good things could paint pictures and pictographs telling of the things he had done. The wives, mothers, sisters and grandmothers made many fine beaded, painted and porcupine quilled decorations and borders which were sewn and tied to the inside liner and outside walls of the tipi.

Our people thought much of their homes and did much to make them beautiful places to live and be peaceful. Everyone who lived as a family or was a visitor in a tipi acted and behaved according to certain rules of good conduct. Each family member had his special place in the home where his belongings and bed were. No one could use that place without the owner's permission. Nobody would think of searching through somebody else's belongings or using another's private possessions. At the

very back of the tipi, opposite the door, was the place of honor. This was the place where the man of the house had his things or a special altar where sacred things were kept. If a special guest should come to visit they were allowed to sit in the place of honor. A person always entered going to the left, clockwise and while inside the home, spoke in a very soft and gentle tone of voice.

In these ways the tipi became a beautiful three dimensional construction with bright colors and decorations inside and out. Most important, the tipi represented a way of life and the way people should behave and live peacefully, equally and in harmony with each other when they are in the home. It has been said that the home and family life in the home is what makes a person good and wise, a place where he or she first learns the meaning of love, respect and sharing. We might also say it was the place where our people also

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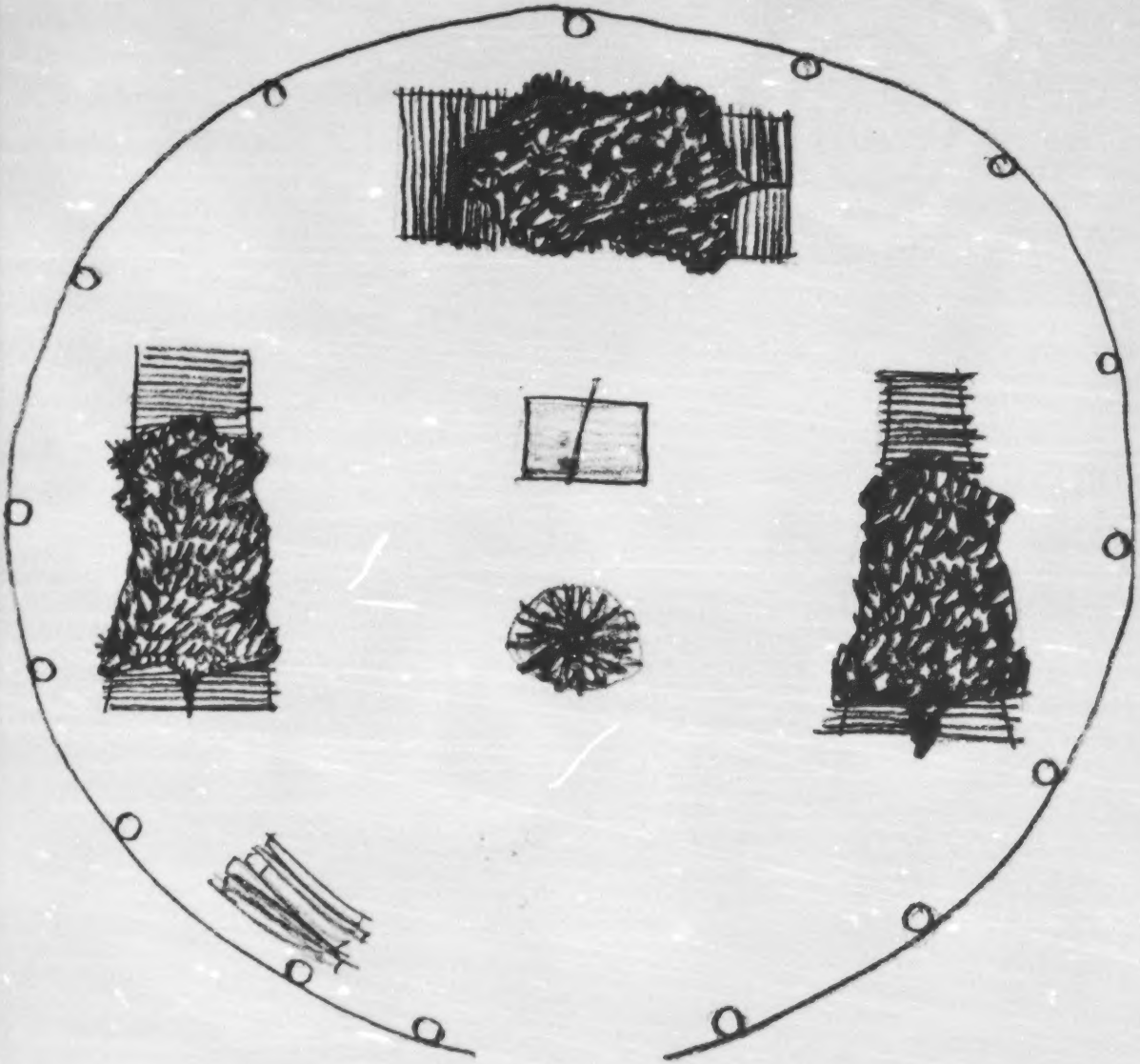

Floor plan of one Lakota tipi

learned and loved the meaning of beauty.

As early as 1876 our people had begun using canvas tipis and government issued wall tents. These wall tents were much like the white tents shaped like little houses that we see today at some homes and especially at celebrations. People began using these new things because they were no longer allowed to follow the bison and hunt as in the earlier days. Almost all the bison had been killed off by the whiteman and the

Lakota were gradually being forced to live in one place, the reservation. The Lakota had no choice but to use what they could get for shelter.

By 1880 most of the people had moved away from a single large camp at an agency and had settled in different parts of the reservation along creeks and springs of water. The Indian agents held back rations which were actually treaty payments for lands taken from the people. It was decided by government policy

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that the Lakota people should become farmers and ranchers since they now lived on the reservation. In order to get them to give up the old tribal life of living together in a village, the agent withheld the rations until the people decided to move out to the country and begin farming a piece of land. People were taught how to build log houses and how to farm. Soon our people were living in log houses and trying to learn the ways of a new life. Many of the old people

resented this new life and continued to live in tents pitched next to the houses.

Many of the people thought living in houses was very unhealthy and caused illness and bad ways of behaving in the people who lived in such houses. They were partially right since living in a single place for a long time did mean one had to make special efforts to keep it clean, orderly and free from litter and flies. This was not as easy as the times in the past when all one had to do

was move if the grass around the camp wore out or if too many people with sickness were in camp. The new way of life also brought with it the wasting of some things the people could not use. This meant they had to deal with getting rid of waste and junk which would not return to the land as left-overs from animal remains had in the past.

Gradually people learned to live in and take care of their houses and the area around the houses and corrals. They learned to dig and make toilets; buried junk in deep holes or ravines and some even planted grass and flowers in their yards. It was not unusual to see an old grandma with a broom sweep the yard in front of the house very regularly and to go around picking up match-sticks, glass and other little things people might throw on the ground without thinking. People lived outside in their yard as much as possible when the weather was nice. Their yards were as important as their living rooms. People

sometimes built shades of pine boughs in their yards to get out of the sun when it was hot. It was important for them to keep all these places clean and safe so little kids would not hurt themselves and neighbors would not criticize them for living in a junky place. They cared about the natural beauty around them and tried to keep it as clean as possible since they had to live there for a long time. The little piece of land around their homes was all they had left of the once vast land they roamed. They tried to respect it as much as they could, even if it was just a few trees and some grass.

Times have changed very much since most of the people lived in the country on their own land. At one time most of the people had cows, horses, chickens and a few other farm animals. They also grew vegetable gardens and large plots of corn, potatoes and beans. In these ways they raised their own food and were able to sell a cow or

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horse if they needed money for something. Our homes have changed also. Many people now live together in housing groups of very modern houses.

What do all these changes mean?

What has caused these changes?

Are these changes good or bad?

In what ways are they good?

In what ways are they bad?

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Are there more changes to come?

How do you think people should change?

How much do you think people should change?

What things do you think will cause us to change in the future?

What is change?

Now that you know about these changes, what can you do to be a good and happy person living today in a modern reservation world?

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Long ago our people made other kinds of three dimensional constructions. You have already learned of one kind, the tipi and how it and our homes have changed. The other kinds of constructions have not changed as much or as fast. These are the things made from feathers, hair, raw hide and strings of sinew. Most of these things were made to move and were very much like mobiles. When the person wearing or carrying these constructions walked,

danced or rode a horse, these things came alive with motion and were very beautiful sights to see.

One of the feather constructions most people know about is the feather bonnet sometimes called a warbonnet or chief's headdress. This kind of headdress was made of eagle feathers and was only worn by men who had done many brave deeds. Many people think only chiefs wore these. This is not true. Some men who had won many honors owned such

headdresses but were not chiefs.

During his career as a warrior a man was able to do many brave things. These things included touching an enemy and coming back alive; killing an enemy in hand to hand combat; touching an enemy shortly after someone else had killed him and capturing or stealing the horses of the enemy.

Each of these brave deeds had to be witnessed by a man's companion or fellow warriors. The accomplish-

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ments were then retold before a council of old and young warriors. After a man had smoked the pipe he told of his brave deeds. His companions then agreed or disagreed with his story. If all agreed, then the man was allowed to wear a feather or feathers marked in a special way so all the people may know of his accomplishments. Doing brave things and keeping a record of them was called counting coup. Counting coup, of course, are the English words that come

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from the French word, coup, pronounced Koo. It means a sudden swift blow or strike. To the Lakota it meant more than that. A coup feather

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could be earned by doing other things besides striking an enemy, such as stealing horses from the camp of the enemy.

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A man sometimes made a headdress of several coup feathers marked in a special way and tied with plumes or horse hair. These were arranged in several ways, some in a circle. These were often tied to a stick which could be stuck into a knot of hair at the back of the head. Sometimes the feather arrangement was tied to a porcupine quilled disk or a long decoration that hung down the back.

One such quilled decoration worn in the Sundance

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had a piece of bison bull's tail sewn to the bottom of it. It has been said that only single men could wear this type. It may have meant that the young man who wore one had only a few coups to his credit. As he became more experienced and more successful he would eventually earn more honors. By doing so he would also be better able to get the horses and wealth he would need to give as gifts to the family of the girl he wanted for a wife.

Long ago, stealing horses from the enemy was not considered wrong. In fact it was one way of disarming the enemy of his transportation. By taking their horses one was keeping the enemy away for a while. It was also felt that it was alright to be mean to and make war against the enemy, but not anyone from one's own tribe.

Horses were highly prized by our people then and were often thought of much the same way people think of money today. If a person owned many horses he was able to do many things. For example, if you wanted something somebody else had, you might be able to trade a horse for it. If someone did you a big favor

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or honored someone in your family, you could show your appreciation by giving them a horse.

Stealing horses was a very dangerous act. One did not steal just any old horse in the herd of the enemy. Other Indians also treasured their horses, especially their finest war or hunting ponies. At night they took their best horses to their camps and staked or hobbled them next to their tipis. Anyone who went horse stealing was usually after a fine and fast

animal. This meant he had to sneak into the enemy camp at night. He had to sneak past the camp guards and not wake up any sleeping people or cause any dogs to start barking. The warrior had to go right up to the lodge of the enemy; cut the halter ropes or hobbles and get the horse or horses away without drawing the attention of anyone.

Sometimes warriors never returned from these expeditions because they got caught. You can see how dangerous and very hard it

was to do these things. Those men who did return with one or many fine horses were considered very brave men and could wear a coup feather for having done such a brave thing.

During his career as a warrior, if a man was very active he could count coup many times and was able to wear many feathers. He had to get the feathers by himself though, by capturing and killing an eagle in hand to hand combat. To do this he might dig a hole large enough

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to fit in on some high place where it was known that eagles lived. He then set out some bait such as a live rabbit tied to a stake near the hole. He then climbed into the hole and pulled a covering of branches and grass over the hole to hide himself. While he waited for an eagle to see and come and get the bait, the hiding man prayed and asked the eagles to forgive him for what he was about to do. He prayed that the power of the eagle would still live in the feathers and that this power

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would help him be strong in his life. The man reminded himself that because eagles fly so high in the sky they are very close to Wakan Tanka and know many things. He prayed that this wisdom might someday be his if he would someday be a leader of the people.

When a man had earned and collected enough feathers he put them together to form a full bonnet. If he had many honors he could add a trailer or long strip of buckskin or cloth to the back

of the bonnet. He then sewed the extra feathers to this trailer in one, two and even three rows, which then hung down his back.

Sometimes men wore these headdresses into battle so that the enemy might know and see that the one wearing the bonnet was a brave man. Sometimes men only wore them into battle if they felt they weren't coming back. In this way they were dressed in their very best if they should enter the next life.

Often when a man died, his

feather headdress was one of the things put to rest with him for the next world. These things could never be passed on and used by anyone else. Each feather bonnet was a single man's record of his life. Any person who desired to wear such a bonnet had to earn each feather during his lifetime and by his own brave deeds. Wearing a headdress did not make a man brave and honorable just by itself. He had to have proved it over a lifetime and was then privileged to wear it as a sign

of his accomplishments.

Such men were qualified to be war leaders, but to be a headman of the people meant a man also had to be wise in the ways of peace and problems of everyday living. He had to be a skilled and industrious hunter and provider for not only his own family but also for the very old, orphans and widows of his camp. If the headman was himself elderly, his sons, sons-in-law and nephews were responsible for helping him provide for the people.

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You can see from this how even younger men gained experience and respect in the ways of peaceful leadership. A true headman of the people was a generous man who many times lived very poorly because of the responsibility he accepted of providing for those of his extended family and band who had lost their fathers, husbands and brothers.

An outstanding and true headman was therefore one who became famous himself in a warrior's way and who also was a good and generous man who helped and cared for his people. In his lifetime he also sponsored or performed the proper rites, ceremonies and give-a-ways for his family and band. He was a living example of the virtues and religious beliefs of the people. He practiced in everyday life the values of courage, generosity, wisdom in dealing with human and spiritual affairs and dependability.

When he appeared before the people wearing his

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feather headdress much honor and respect was given him. The feather headdress worn by men of such character was a symbol and stood for the greatness and goodness of a man of the people.

The meaning of the headdress is part of its beauty. This is true of many kinds of art. Sometimes it is necessary to know the meaning of a piece of art to the people who made it before we can fully appreciate its beauty. In studying art of the Lakota it is often necessary to know

about Lakota ways in order to understand why certain things were made and used.

It is also important to think about the ways that have changed. Because so many ways of our people have changed, some kinds of art are no longer made. After the people had settled on their own land in the different districts on the reservation, they still had headmen. Even though people lived in one place and could no longer make their living in the old way, they still shared what

they had with each other and followed the advice of their headmen. These were men who were the heads of large families with many relatives and friends. It was up to the headman to make the decisions that touched the everyday life of his group. These were sometimes related to the managing of family lands, cattle, horses and affairs of the household or family settlement. In the very early reservation days it was the headman who represented his group when it

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was necessary to make the trip to the agency to receive the rations. He then distributed them equally among the people he was responsible for and represented.

Another duty of the headmen was to represent their people when the agent called a meeting to tell the people about a new policy or change that was to come about. These meetings had to do with the building and managing of schools; treaties, land management and other matters concerning the gov-

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ernment and the reservation.

As time passed, a new system of government was established on the reservation, the one we know today. The Indian Reorganization Act of 1934 became a law and brought about a constitution and the election of tribal leaders by vote. The old system of leadership based on the old ways was no longer practiced and gradually passed away. Some families, however, were still governed at home by their own headmen. During celebrations and major ceremonies the old leaders once again were given the authority, respect and recognition they had earlier. They became leaders in the old way for as long as the occasion lasted. It was at these times that all the people celebrated the good ways from the past and wore their traditional clothes. In the highest position of honor and respect were those very old men, some born before 1876, wearing their feather headdresses and leading the people as the singers sang

the Chief's Honoring Song.

We very seldom see full feather headdresses today.
Why do you think this is so?
Why do you think the few men who wear these headdresses still wear them?
Are they true Chiefs?
Why?
Why not?
What ways do people have for gaining honor and respect today?
Is it possible to become a leader of the people today?
What can you do today that would make your past relatives proud of you?
What can you do today that would help make you a respected person when you are older?
How should we show our respect for older people today?
How should we show respect to each other?

A very old wise man has said each of us begin building an invisible headdress from the time we are very young. This invisible headdress is made of all the good things we do every day of our lives.

He has said that the Great Spirit watches and cares for those with many feathers. What do you think of this idea?

As a three dimensional construction, the feather headdress was one of the most beautiful in meaning and the way it looked. It was made to move with the motions of the man wearing it. It was a fine sight to see as it gently swayed and swung as the man moved his head or turned his body.

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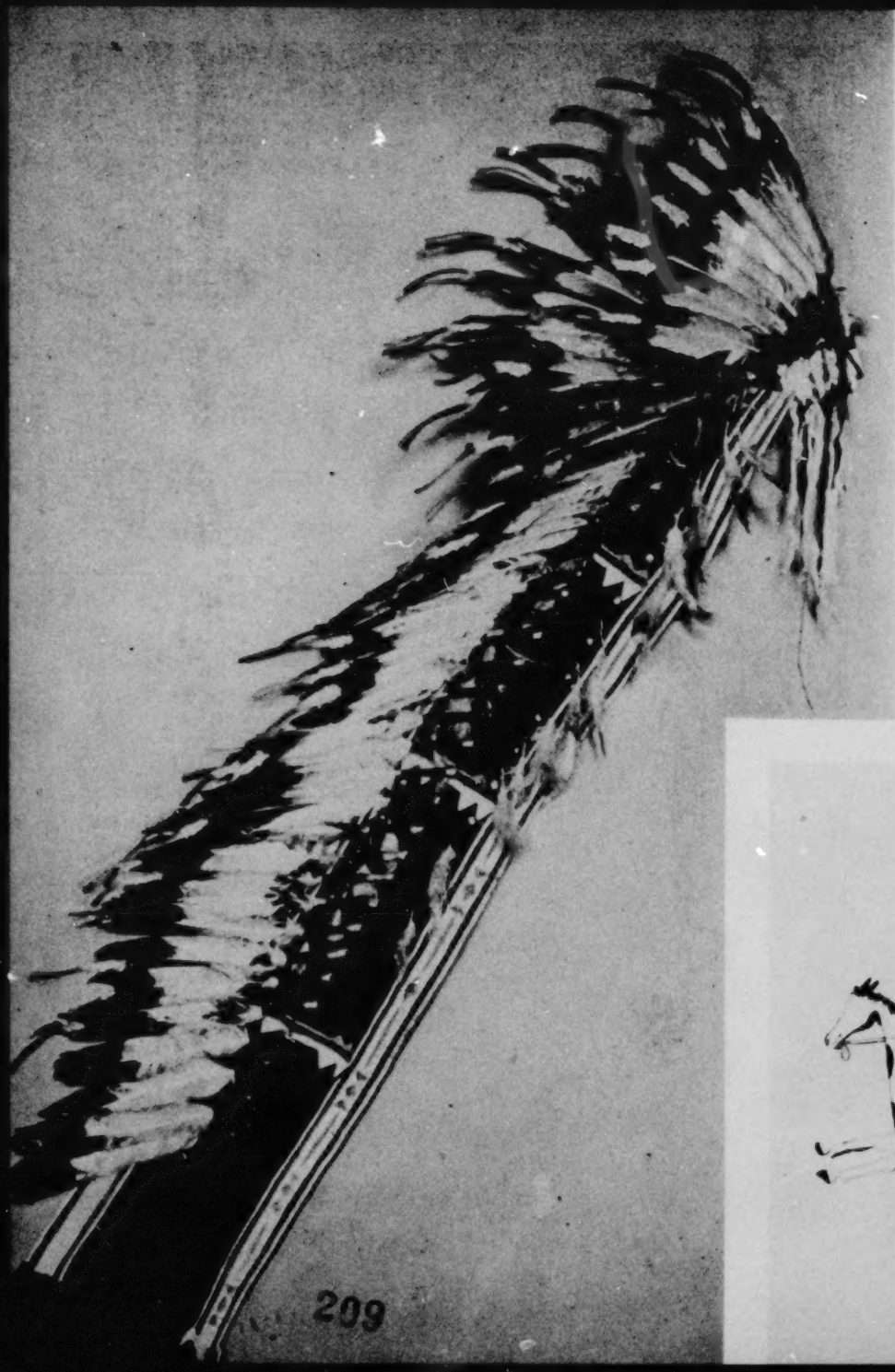

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Another type of headdress still seen and used today is the head roach. In Lakota it is called a pe'sa (pe sha). This word translated means "top of the head red". We are not too sure why it is called this except at one time all or most head roaches were dyed red. Some people believe the Lakota got this headdress from the Omaha Indians. Possibly it was obtained from them at about the same time as the Lakota got the bustle and the name Omaha for a dance.

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The warriors of the Pawnee tribe, whose territory was in eastern and southern Nebraska before they were moved to Oklahoma, cut their hair in a head roach fashion and dressed it with red paint and grease. This made it thick and stiff so it would stand up. Some of them without such haircuts used head roaches tied to their own hair to simulate the roach haircut. Some may even have tied head roaches to their roach haircuts to add to their appearances. Pawnee war-

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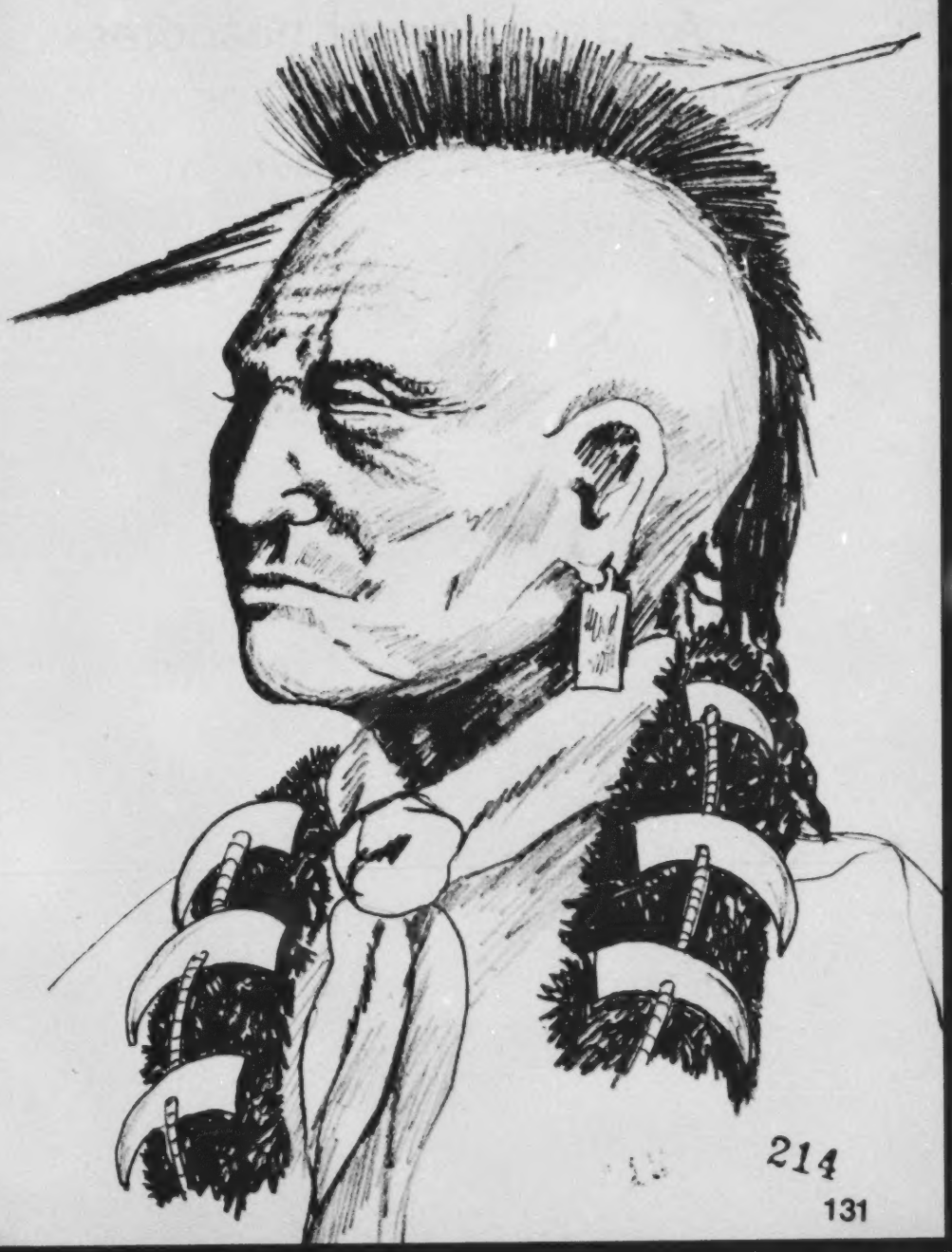

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riors made themselves up in such hair fashions for scouting, hunting and war expeditions into Omaha and Lakota country. The Lakota may have taken such roaches from the enemy after or during a battle or even traded for them. Perhaps the Lakota took or traded the roaches from the Omaha, who imitated, took or traded the roach from the Pawnee.

The head roach for the Lakota became a part of the costume of the Omaha society, a group of Lakota men much like a club or team with similar interests and honors to their credit. The Omaha society was originally a warrior society but later turned into a social society of dancers who led or performed the Omaha dance as part of their activities. At one time the Omaha dance was an important part of a healing ceremony to help someone get well.

As time passed and people moved to reservations, the society lost its meaning. More and more people gradually

adopted and used head roaches for social dances. The head roach no longer had any meaning as belonging to any particular society. Today almost every male dancer wears a roach as a part of his costume. Other tribes from all over the United States also now use the head roach.

Long ago the feathers worn on top of the head roach were honor feathers telling of the coup the wearer had counted. Today these feathers are just a part of the headdress.

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The head roach is made of the back hairs of the porcupine, tied in a row on a cord. This string of hair is then sewn to the outside edge of a pad. Long ago the

pad was made of porcupine and deer hair; today it is

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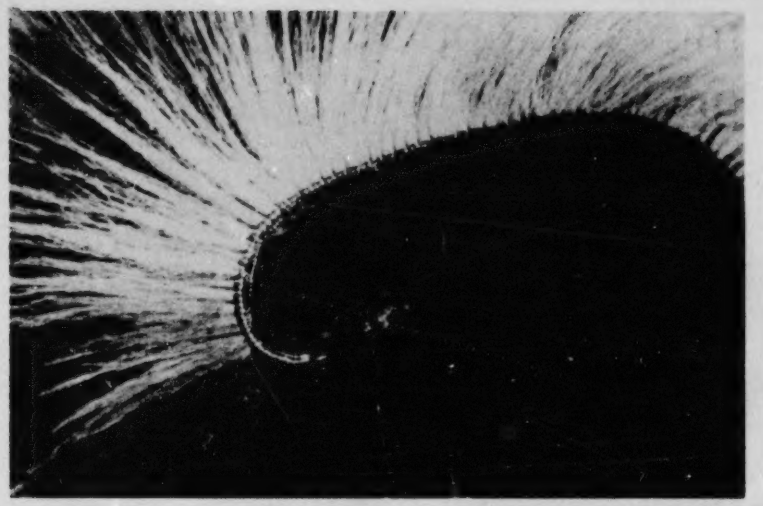
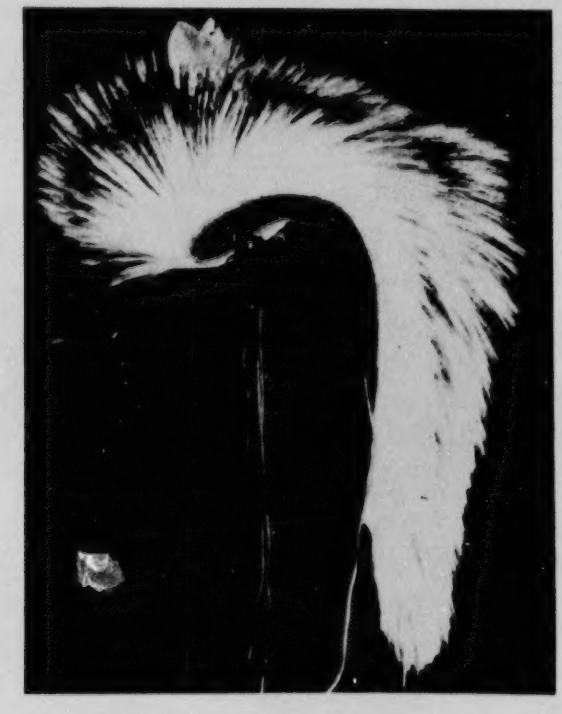


usually made of braided yarn or layers of felt. A string of deer hair tied on a cord in the same way as the procupine hair is then sewn around the edge and next to the row of porcupine hair. It is usually the outside and final border of deer hair which is dyed red or yellow and gives color to the roach.

Long ago a lock of hair at the top of the head was made into a little braid and tied around a little stick. The roach was then tied to this stick. Today many people tie the roach to a harness with a headband, which is then put on the head like a cap. Sometimes it is tied on with a thong that passes under the chin. Since long hair on men has become popular, many modern dancers have begun tying the roach to their hair

again.

The head roach is a fine example of a mobile piece of sculpture. It has delicate fine lines which move with a quick springy action as the dancer moves. Topped by one or two graceful eagle feathers which spin or bob, its curves and contours form a spatial, moving construction with a special beauty of its own.



When not in use, the roach is shaped over a specially carved cedar stick and wrapped with a band to preserve and keep its shape.

Today head roaches are expensive to buy unless one can make his own. People who own head roaches as a part of a dance costume appreciate Lakota ways and

traditions. They express their pride in and love of Lakota ways when they wear these pieces of art and dance. They celebrate the joy of doing something today that our people did long ago. In this way many of our beautiful Lakota traditions, arts and ideas live on and gain their rightful places as part of the art of the world.

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Another three dimensional construction made of feathers was what we know today as the dance bustle. No one seems to be sure when we first began using the bustle. Some say it was introduced by the Omaha Indians after whom the Omaha dance was named. The old name for the Omaha dance is the Grass dance which our people did for as long as anyone can remember. It is therefore doubtful that the dance was borrowed but that the use of the bustle or crow belt was.

Possibly it was brought back as a trophy by Lakota men who took it from an enemy after a battle. They may have thought it was a good looking replacement for the grass and vines which were usually stuck into the back of the belt when they did the grass dance. They also put grass and vines in their belts and on their horses when they performed a make believe battle.

Another idea is that the crow belt was among gifts or trade items the Lakota received in exchange for horses, dried bison meat and hides. Long ago our people traded these things with other Indian tribes who lived along the Missouri River. The Lakota people often traded for corn, tobacco, paint, beads and sometimes even decorated clothes of other tribes. Maybe some Lakota man saw a crow belt at one time and traded for it. In time, other Lakota men saw it and made others like it.

It has been said that the crow belt was at first a badge

of office or special sign only worn by certain warriors. The feathers it was made of were symbolic of a battle field. For example, after a battle, meat eating birds such as crows, vultures, magpies, hawks and eagles came to feed on the remains of dead horses and sometimes fallen warriors. At one time the bustles were made of entire skins of crows or eagles. This is why the Lakota called it a "crow belt". As time went on different parts of the bustle got new meanings. The two upright

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spike feathers or thin stripped feathers sometimes represented arrows received by the enemy. The two trailers hanging down the back were said to represent the trails of battle. One led into battle, circled the enemy and then led away from the battle.

Some of our own pictographic records show that crow belts were among the things owned by certain men's societies. These were worn by officers or representatives of a society when it performed in public.

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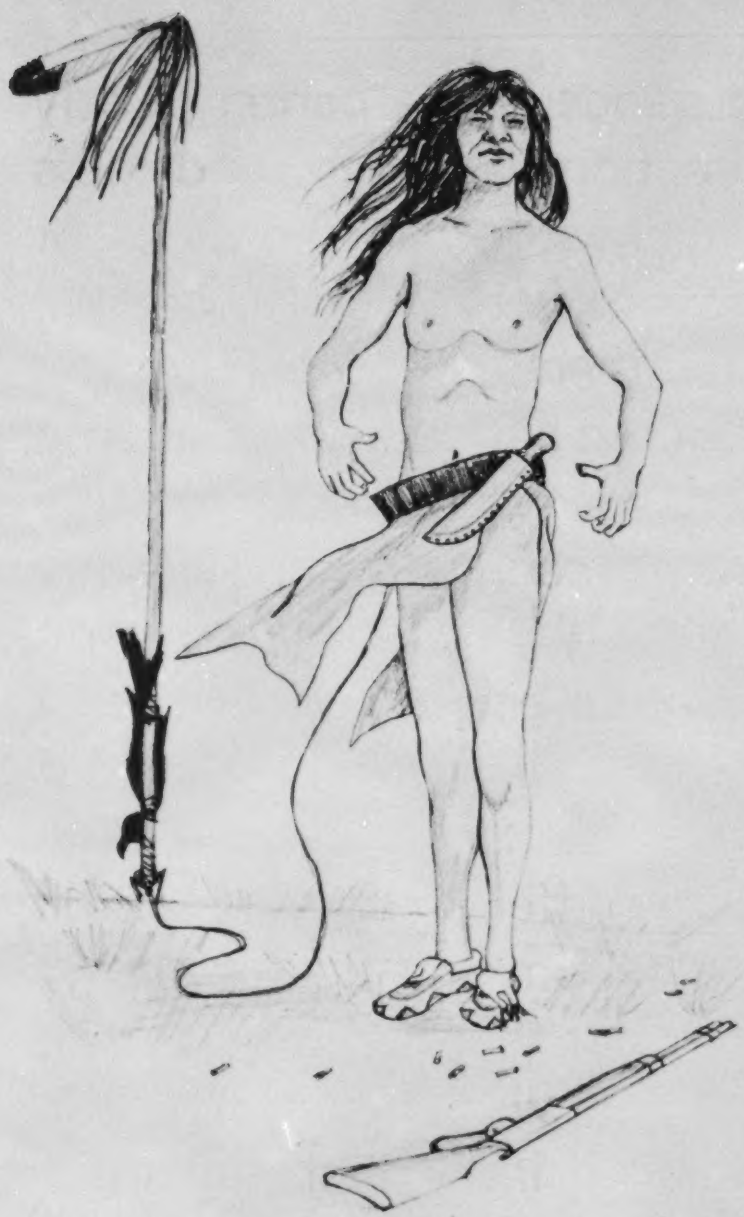
One such society or men's club was called the Kangi Yuha or Crow Owners Society. The officers of this society who wore these bustles directed the singing and gave signals for the dancing at celebrations or ceremonies conducted by this society. They made sure nobody lagged behind or quit in the middle of a dance. They also made sure everyone took part so nobody was standing around who should be participating. They did this by shooting them with a blunt

tipped arrow which was also a part of the society's belongings.

The Crow Owners Society also owned two lances, each decorated with the stuffed skin of a crow. When a warrior was given one of these lances to carry into battle it meant he had to stake himself beside the lance and stay there until the battle was finished or he was finished. The only way he could leave was if a companion could hold back the enemy long enough to pull up



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the lance and stake to release him. He could not retreat on his own.

As time passed and our people began living on reservations, they abandoned the old societies. The purpose of the societies was to organize the men into groups to better manage the affairs of battle and hunting. They also helped keep order in the camp; keep order when the camp was moving; and keep order during ceremonies. The old societies no longer had a purpose when the people

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began reservation life. Life was very different when people gave up the camp life and began living in houses far away from each other and no longer moved around, hunted or went to battle.

Gradually the bustle became something that every man wore at a grass dance or Omaha dance as it was then called. As time passed it even changed its shape just as the way people danced long ago has changed.

Until about 1955 it was customary for only the men to dance in the center in any direction. Women and girls usually stood in one place or moved very slowly around the men on the outside. Women and girls very seldom danced fancy or out of line with each other. Many different tribes began getting together since then and each had their own ways of dancing. So that everyone from different tribes would feel comfortable dancing together they began dancing the way we dance now. This is called intertribal dancing.

People began seeing members of other tribes and how they dressed. Dancers began copying each other and borrowing ideas about costumes from each other. Today the bustles you see at dances are modern versions of the old crow belt. Today they can be made of many kinds of feathers in many styles and colors. Bustles, today, are evenly balanced, brightly colored constructions and are in many ways like sculpture more than the old style bustles. All the beauty that can be seen in a modern bustle is worthy of the name art and is a fine example of a mobile that can be worn.

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As a mobile or moving sculpture it is extra special because it is given individual treatment and movement by the person who makes it and wears it. Hanging on the wall or suspended from the ceiling, a good bustle makes a fine piece of art to live with. It can remind us of the beauty of our past and the beauty our people still make and use when they appreciate and know Lakota ways. Also important is to own and use a bustle when our people gather to celebrate and

dance, for this is one of the ways we still have left to express how we feel and believe about being Lakota. It is in the dance that the bustle gains its full beauty, for it is made to move and be seen on a dancer.

It is the movements of the dancer that give the delicate and linear masses and soft volumes of the bustle its life. A person as a mass of color and shapes moving in space is, afterall, living sculpture we call dance.

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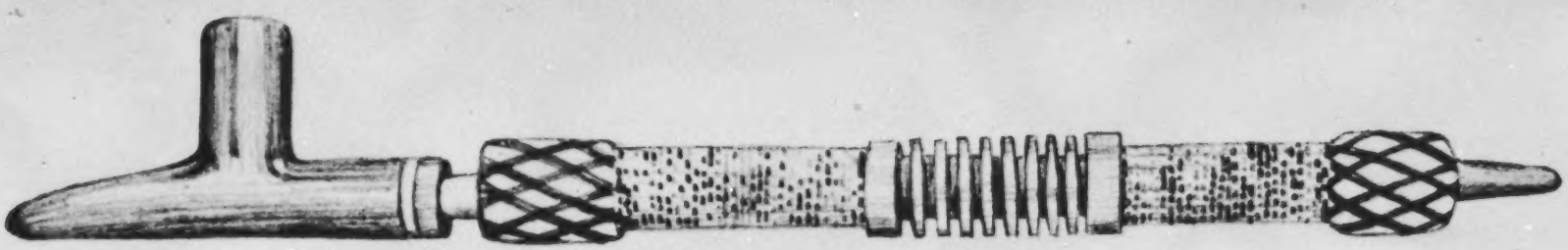
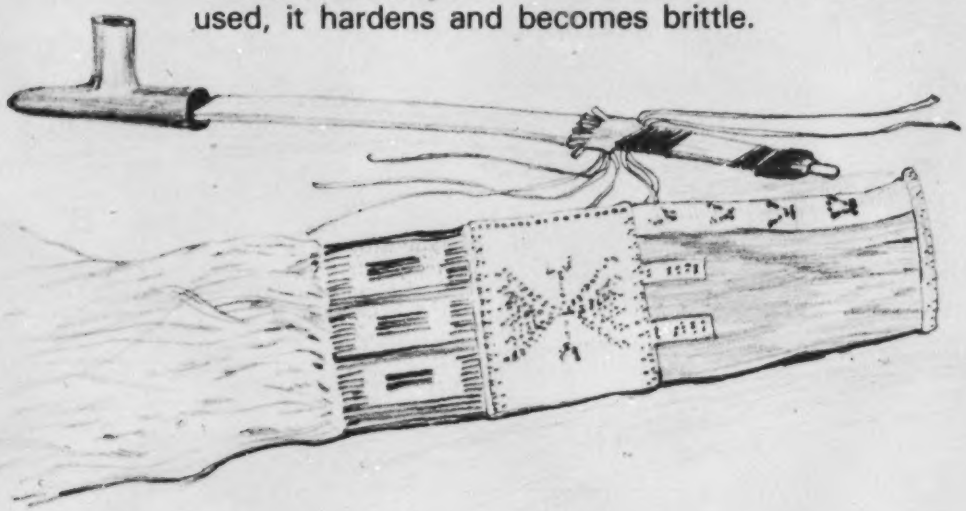
Pieces of sculpture that were carved by our people long ago are few in number and very small. Those few pieces which were carved were things for everyday use or for ceremonies. Of these, the most important was the pipe.

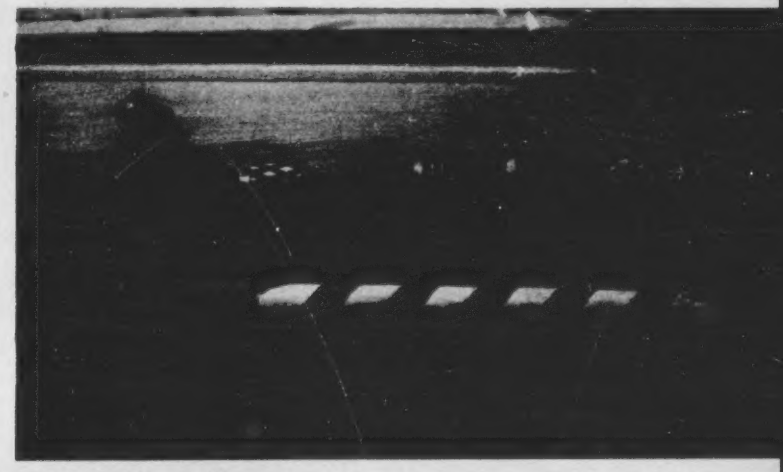
The pipe, to our people, was and still is the most sacred of objects. It is a portable altar and instrument of prayer. The pipe is used in all important ceremonies and symbolizes the religion of the people. The religion of the Lakota will not be discussed in this book, however, it should be known that people long ago were allowed much freedom in the ways they prayed and worshipped.

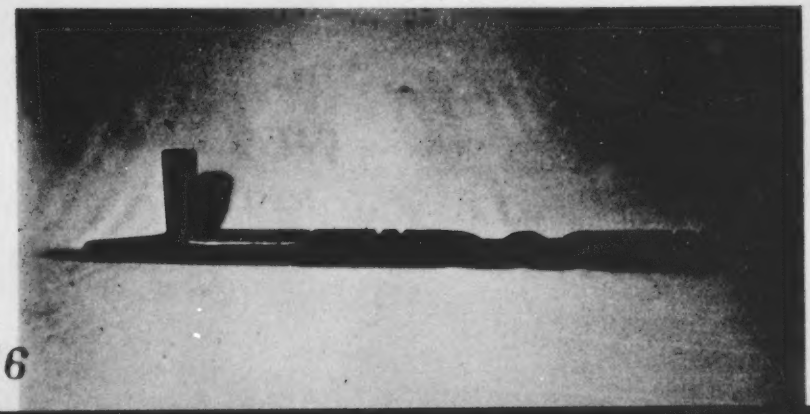
Each man or family usually owned a pipe which was kept in a place of honor in the home. This pipe could be made and decorated in many ways, depending on the person who owned it. Some people preferred to own a very simple and plain pipe. Others preferred to decorate and carve their pipes. Some



When pipestone is first dug from the ground it is usually wet and soft; it is easily carved with simple blades and scrapers. As it dries in the air and is used, it hardens and becomes brittle.







were told in a dream or vision how their pipes and pipe bags should be made and decorated. Some people had relatives who were good at quillworking and carving. These relatives might make and decorate a pipe and pipe bag as a present to a man in the family. It was they who decided how the pipe would finally look. Some people may have had a pipe that was handed down from generation to generation and had been made so long ago that few if anyone knew why it had been made in a certain way.

Most pipes were similar in basic ways. They usually had a bowl which had to be joined to a stem before it could be used. In fact the very act of placing the two parts together was the beginning of the pipe ceremony. Once the two pieces had been joined, the pipe became an instrument of prayer. When it was not joined, it was considered wood and stone but still sacred.

It is believed the use of the

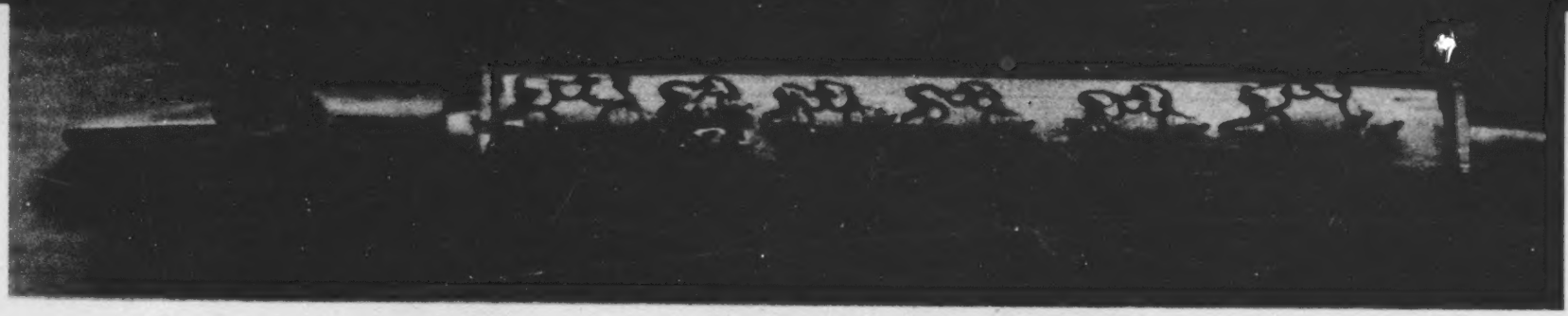
pipe as a way of prayer began when the White Buffalo Calf Maiden mysteriously came to our people long ago. She brought them a sacred pipe. She showed and told them how it should be used and all the good things it stood for. That very first pipe is still kept by our people at Green Grass, South Dakota, on the Cheyenne River Reservation. From the time it was first brought to us, our people have made and prayed with pipes. These represent the first pipe and the way of

prayer White Buffalo Calf Maiden taught us.

The pipe bowls of the Lakota are most often made of red catlinite. Some, however, are made of a black stone found near Black Pipe, South Dakota. The red catlinite is found at a place now called Pipestone, Minnesota. Long ago this place was considered sacred and many tribes dug up the red stone found there for making pipes and other sacred objects. At that time it was understood that all people

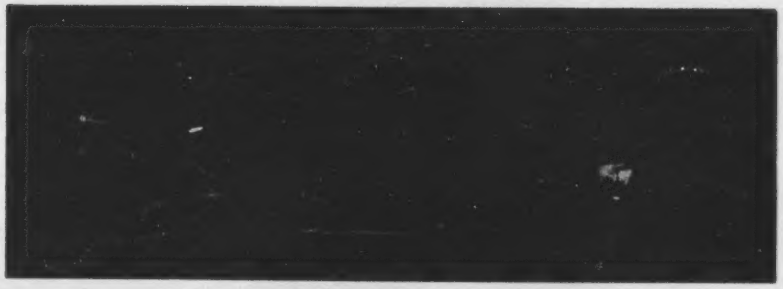
should be peaceful with each other when at that place. Today our people are still using stone from this place to make pipes. The place is now a national park and our people must get permission from the National Park Service before they can remove stone from the quarries.

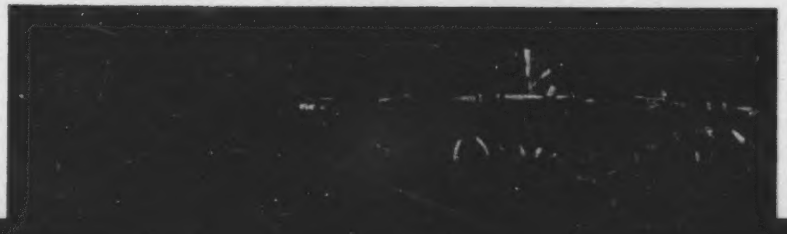
The stems of the pipes were made of either ash or sumac. Both kinds of wood have a soft core called pith which, when removed, creates a hole running the length of the stem. Sometimes when making the hole through the center of the stem, the wood was split, the pith removed and the two pieces glued back together again. This was then wrapped with sinew, fur or porcupine quill wrappings. Later, wire was obtained from white traders and from other Indians. This was used to burn and push the pith out of the center of the stem. A traditional Lakota pipestem was usually flat and the bowl was shaped like an upside down T. Some everyday



pipes were shaped like an L.

The pipes you see on these pages show the many different ways our people made them.





The spoons and dippers made of mountain sheep horn and the carved wooden bowls of our people were fine examples of graceful shapes, simple volumes and delicate details.

The horn spoons were used as dippers, cups and bowls. A horn of a mountain sheep was first selected. It was then cleaned and scraped thin using a blade and a rough stone. The rough stone was used as a file or rasp to wear the rough places smooth. After the desired thinness and shape was obtained, the horn was boiled in hot water to soften it. It was then molded by hand to form a graceful shape, usually with a curved handle. Sometimes these horns were actually turned inside out. When the final shape had hardened, the handle was sometimes carved or decorated with porcupine quill wrapping. Some horns, such as that of the bison, were very thick and had to be scraped very thin before they would soften and

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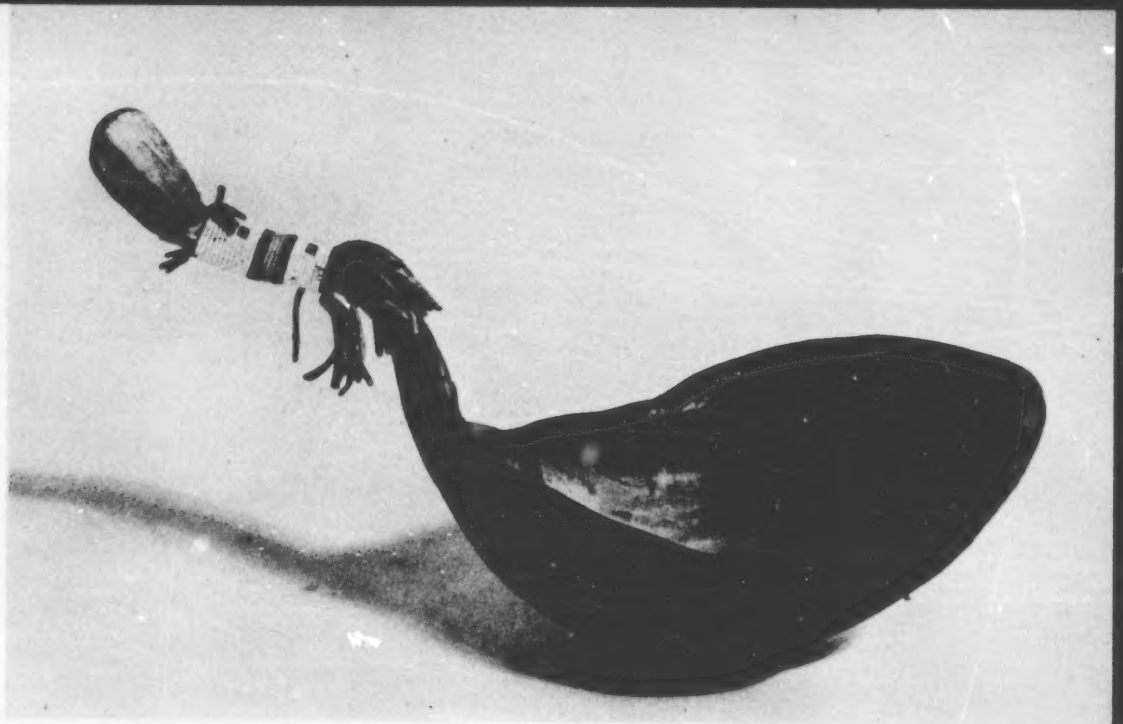

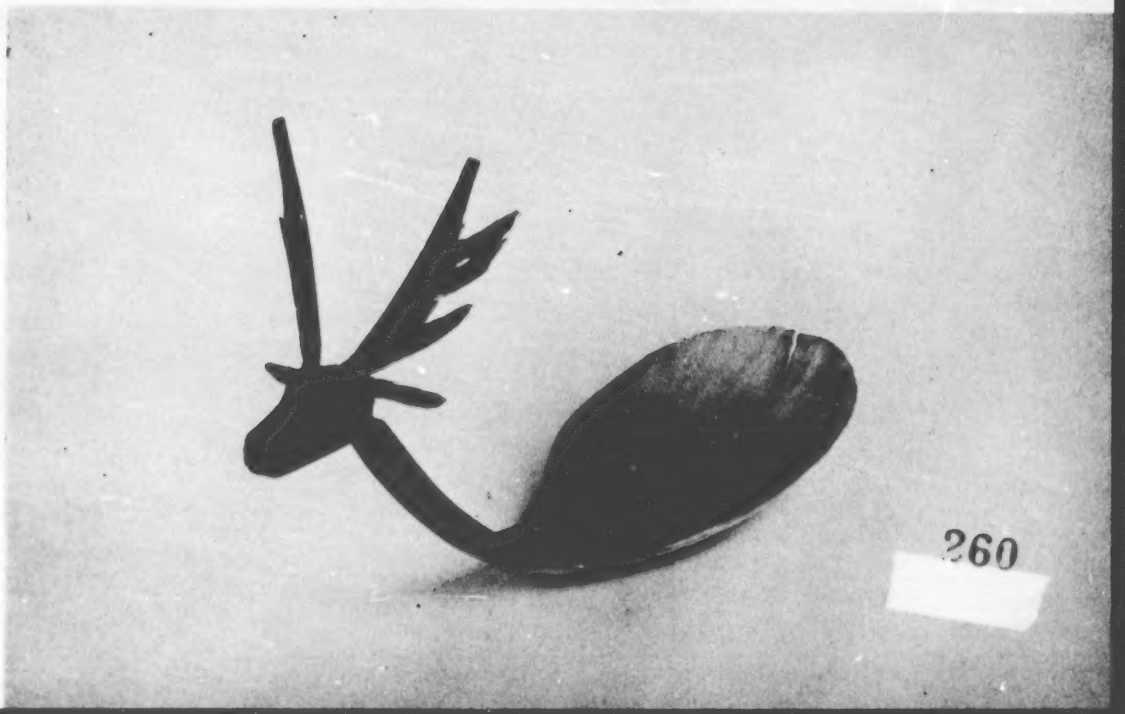

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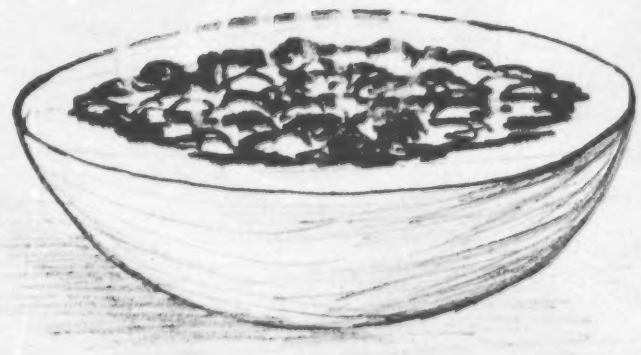
bend from being heated.

Wooden bowls were made by placing live coals from a fire on a thick piece of wood with a naturally round shape, such as a burr of a tree. A burr is a bulging round growth of wood on a tree, caused by a plant disease. This bulge was cut from a tree and smoothed and shaped using a blade and a rough stone. After a somewhat regular shape was obtained, hot coals were placed on the flat part of the burr and fanned to burn the



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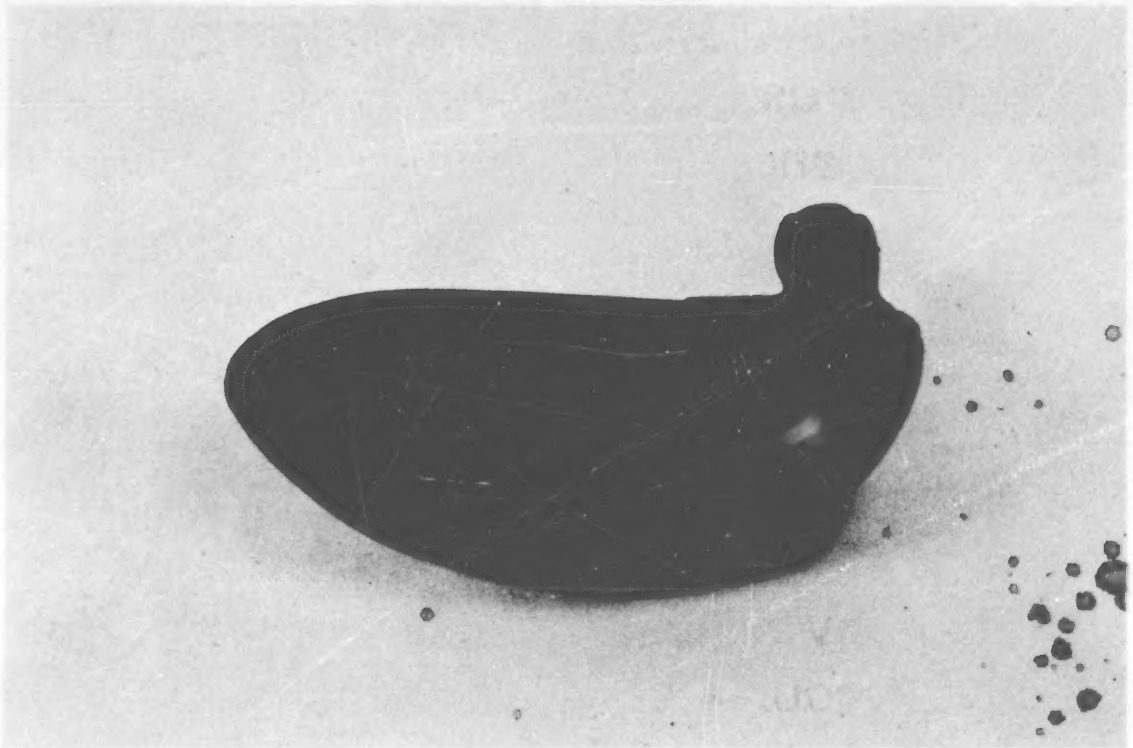
surface. This was repeated several times making the hole deeper and deeper. After each burning, the area was scraped and sanded until a basin was formed. Sometimes figures or symbols were carved on the rim of the bowl.

Even before our people lived on reservations they began using tin dishes, bowls and cups; iron pots, kettles and containers and metal knives, spoons and ladles. Because these were easier to get and could be used in many more ways, our people made fewer and fewer horn spoons and wooden bowls. Because there were fewer of these and because they represented the old way of life, they were saved for ceremonies and special occasions. Some of our ceremonies today still require the use of a wooden bowl instead of tin, glass or plastic.

Each time a person used a wooden bowl or a horn spoon he was reminded that he lived only because the plants and animals of this world helped him. Plants and animals



helped the Lakota stay alive not only as food but also as tools and utensils to carry out his way of life.

THINGS TO REMEMBER...

You now know many things about art and our people.

You know that we use our senses to learn and remember.

You know that we must be aware of the life around us to better understand art.

You know that by being aware of the life around us we are able to make art.

Making art is one way we share our thoughts about the world and ourselves.

Appreciating the art of others is also appreciating the people who make and share their ideas with us.

You know that three dimensional art is called sculpture.

You know that sculpture is media arranged into masses and spaces.

You know that many kinds of media can be used to make sculpture.

You know that sculpture can be made in many different ways.

You know that there are many different kinds of sculpture.

You know that our long ago relatives made three dimensional forms.

You know that our people appreciated beauty because they made three dimensional forms that were beautiful and represented what was

good and right for them.

You know that our people gave meaning to the three dimensional forms they made.

You know that some of the art of our people has changed.

You know that some of the art our people made long ago still has not changed and is still made today.

You know that our people

still make some of the old art to be used and appreciated because of the old ideas this art represents.

You know that our people still believe many of the good and beautiful old ideas.

You also know that many of the old ideas of the people have changed.

You know that many of the good ideas have passed away and nobody believes in them anymore.

You now know that you can make sculpture. Sculpture, remember, is three dimensional art and you can make it today using many different ideas and media.

You know that you can use ideas and media from long ago or just from today.

Remember ... long ago our people appreciated art and made their lives beautiful. Today we can still make our lives beautiful in many different ways. We can still

appreciate beauty. We can still think beautiful thoughts. All we have to do is try and keep trying.

Long ago our people did very hard things because they believed they were doing the right and good things. Today we can still do hard things if we believe we are right. Making and appreciating beauty is a right and good thing.

Since the beginning of time, people all over the world, including the Lakota, believed that beauty is good

and right. In this way all people never change. They do, however sometimes forget for awhile. It is the appreciation of beauty that helps make life worth living.

We must all try to make life better for ourselves and others by doing and acting in good ways. Making art; appreciating art as beauty and appreciating the beauty of the world and others is one way.

PHOTOGRAPHS

Page 24 - Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 56 - Photograph: Art Amiotte

Page 73 - Photograph: Art Amiotte

Page 75, 76, 78 - Photograph: Student Work, Institute of American Indian Arts, Santa Fe, N. M.

Page 84 - Photograph: Upper Right, Museum of the American Indian, Heye Foundation, New York, N. Y. Lower Center, U. S. Department of Interior, Indian Arts and Crafts Board, Sioux Indian Museum and Crafts Center, Rapid City, S. Dak.

Page 85 - Tipi photo from Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection, Moccasin photo from Museum of the American Indian, Heye Foundation, New York, N. Y.

Page 87 - Photograph: Right, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 88 - Photograph: Upper left, Doll photo, Museum of the American Indian, Heye Foundation, New York, N. Y.

Page 89 - Photograph: Lower center, Head roach, Museum of the American Indian, Heye Foundation, New York, N. Y., Lower right, Rapid City Sioux Pottery; Arlan Collection, Rapid City, S. Dak.

Page 99, 103, 106, 107 - Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 111 - Photograph: Left, Warbonnet, Museum of the American Indian, Heye Foundation, New York, N. Y., Right, W.S. Campbell Collection, Western History Collections, University of Oklahoma Library.

Page 114 - Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 121 - Photograph: Museum of the American Indian, Heye Foundation, New York, N. Y.

Page 128 - Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 129 - Photograph: Left and Lower Right, Museum of the American Indian, Heye Foundation, New York, N. Y.

Page 130 - Photograph: Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Page 149 - Photograph: Upper Right, Rapid City Sioux Pottery, Arlan Collection, Rapid City, S. Dak., Lower Left, Museum of the American Indian, Heye Foundation, New York, N. Y.

Page 153, 154 - Photograph: Rapid City Sioux Pottery, Arlan Collection, Rapid City, S. Dak.

Page 157, 160 - Photograph: Museum of the American Indian, Heye Foundation, New York, N. Y.

Page 165 - Photograph: Upper left, Art Amiotte, Upper Center, Art Amiotte, Left Center, Lower Left, Lower Center, Upper Right, Lower Right, Student Work, Institute of American Indian Arts, Santa Fe, N. M.

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CURRICULUM DEVELOPMENT CENTER
Aberdeen, South Dakota

The logo of the Cultural Arts Curriculum Development Center depicts three pictographic figures representing two children and an adult, the teacher and the students in the center of the hoop or circle. The symbol thus depicts unity and solidarity of the people through education of, by and for the Lakota people.

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